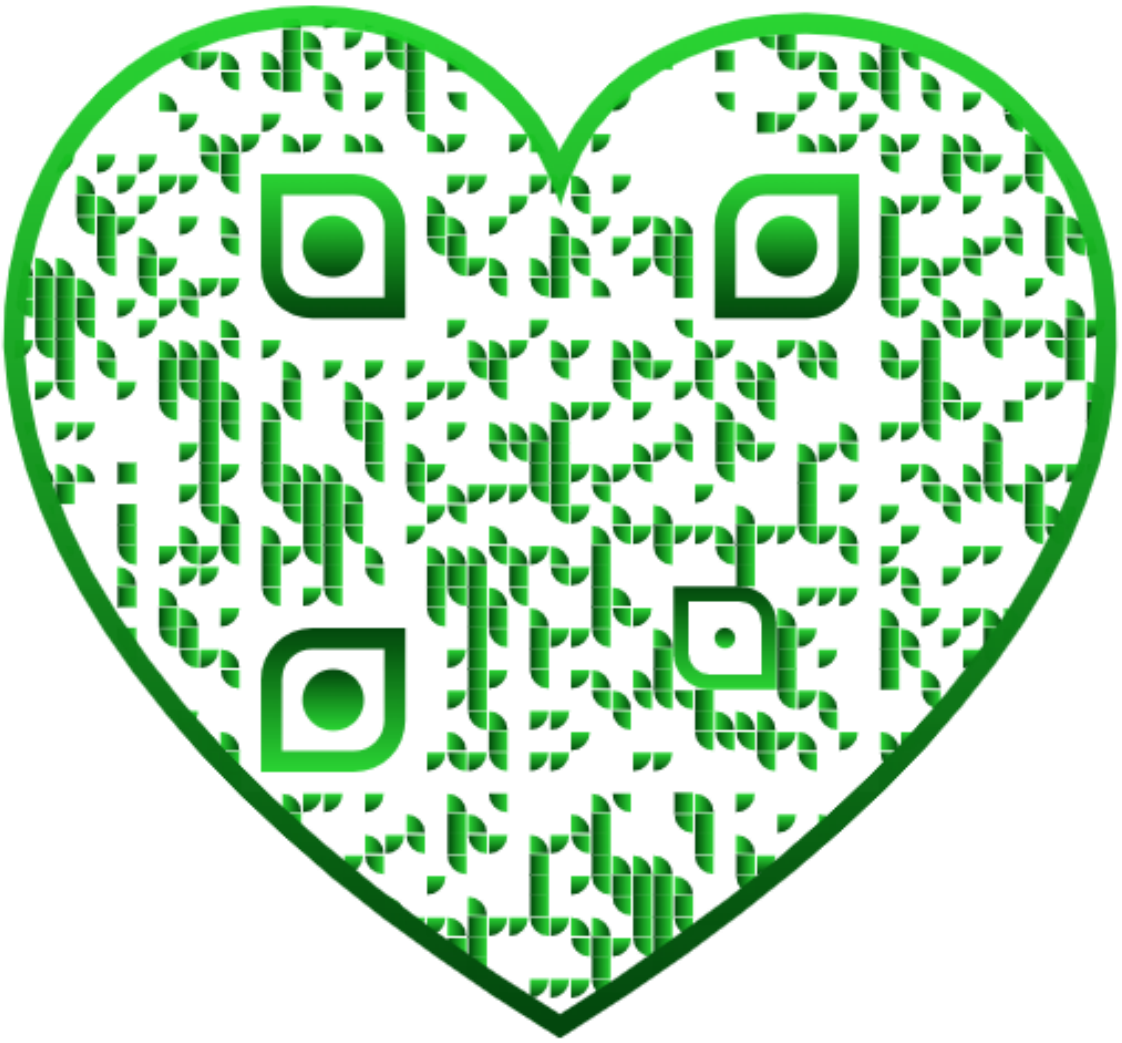
MAXIMILLIEN de LAFAYETTE

Guide To Understanding Sumerian, Assyrian, Babylonian, Canaanite And Phoenician Tablets, Slabs, Symbols And Cuneiform Inscriptions

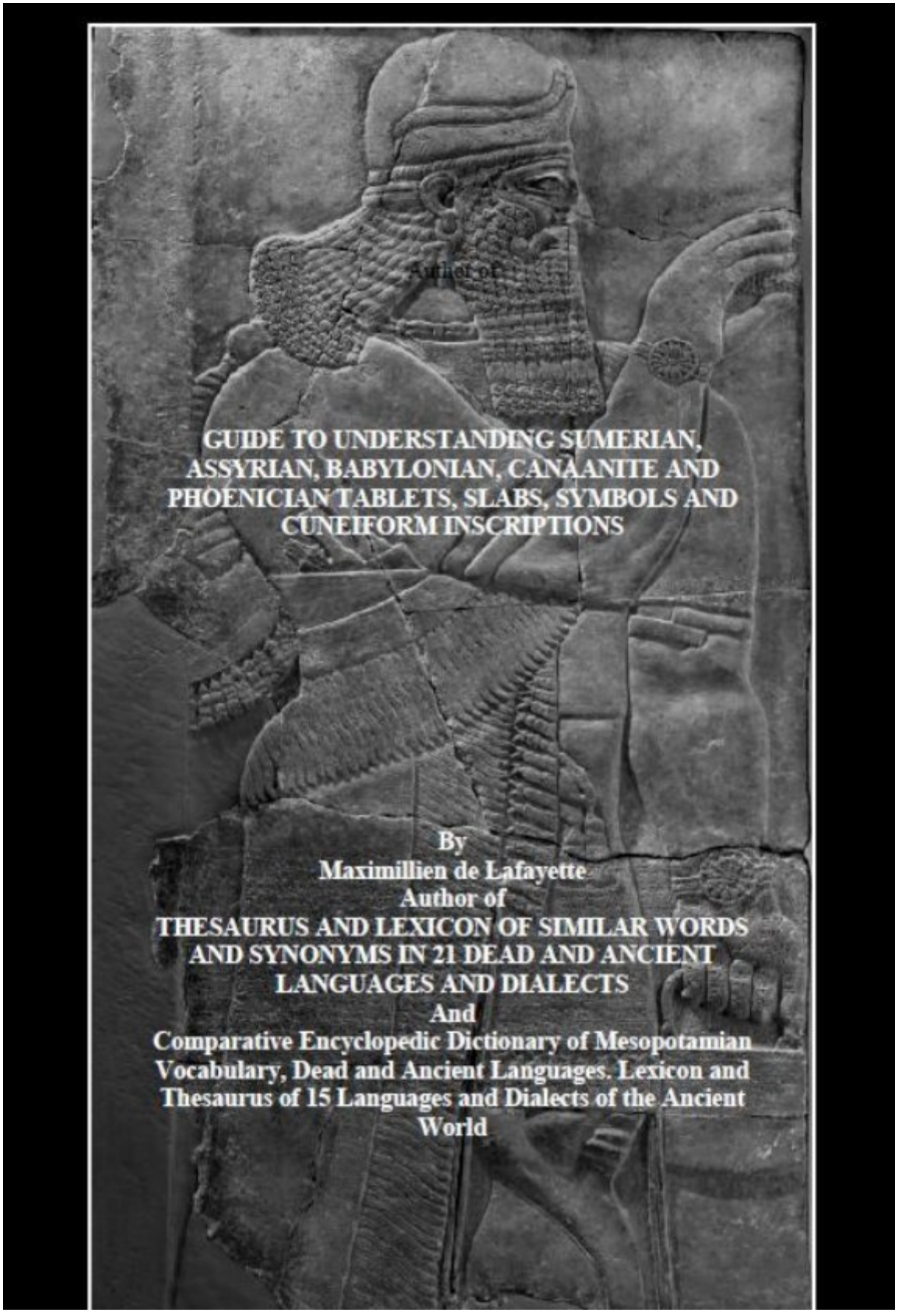
The 27th book of the series: History, Religions, Art, Culture, Literature and Archaeology of the Ancient World

TIMES SQUARE PRESS
NEW YORK



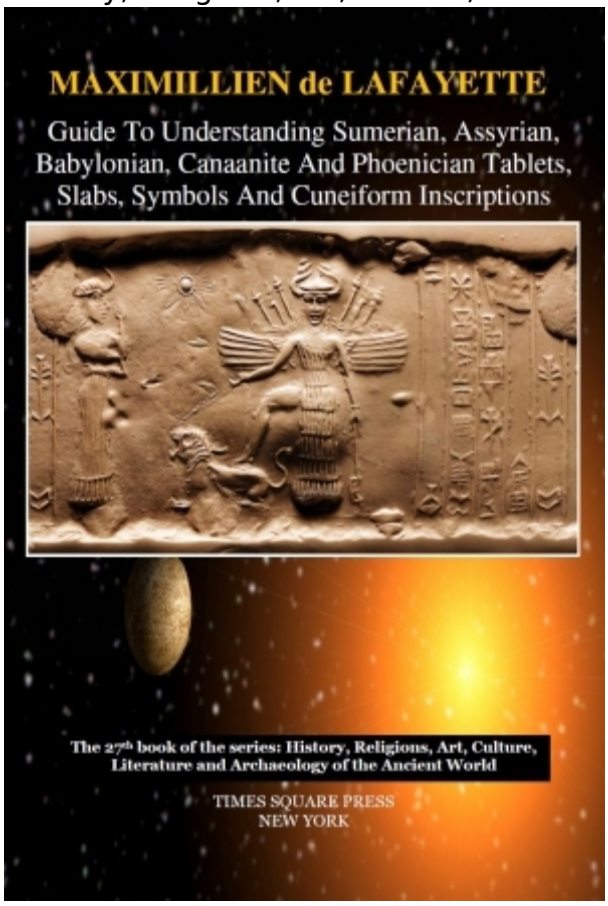
Copyright ©2016 by Maximillien de Lafayette. All rights reserved. No part of this book may be used or reproduced by any means, graphic, electronic, or mechanical, including any and/or all of the following: photocopying, recording, taping or by any information storage retrieval system without the written permission of the author except in the case of brief quotations embodied in critical articles and reviews.

Date of publication: January 14, 2017
Published by Times Square Press. New York. Berlin.
www.timessquarepress.com
Printed in the United States of America


Author of
GUIDE TO UNDERSTANDING SUMERIAN, ASSYRIAN, BABYLONIAN, CANAANITE AND PHOENICIAN TABLETS, SLABS, SYMBOLS AND CUNEIFORM INSCRIPTIONS
By
Maximillien de Lafayette
Author of
THESAURUS AND LEXICON OF SIMILAR WORDS AND SYNONYMS IN 21 DEAD AND ANCIENT LANGUAGES AND DIALECTS
And
Comparative Encyclopedic Dictionary of Mesopotamian Vocabulary, Dead and Ancient Languages. Lexicon and Thesaurus of 15 Languages and Dialects of the Ancient World

Guide To Understanding Sumerian, Assyrian, Babylonian, Canaanite And Phoenician Tablets, Slabs, Symbols And Cuneiform Inscriptions

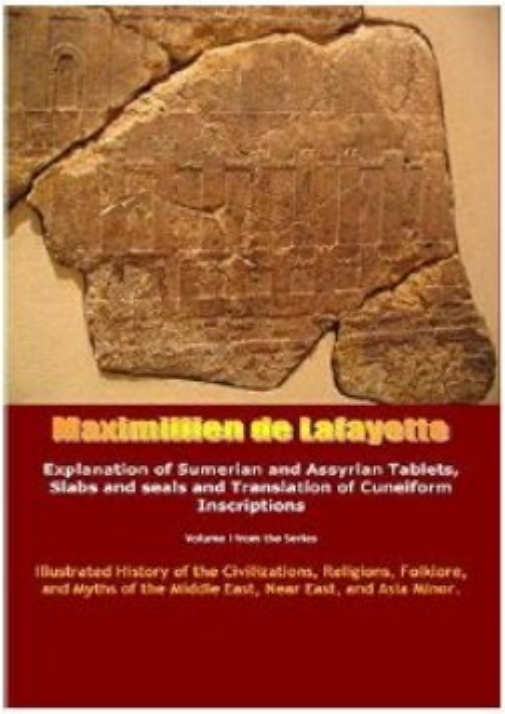
The 27th book of the series: History, Religions, Art, Culture, Literature and Archaeology of the Ancient World

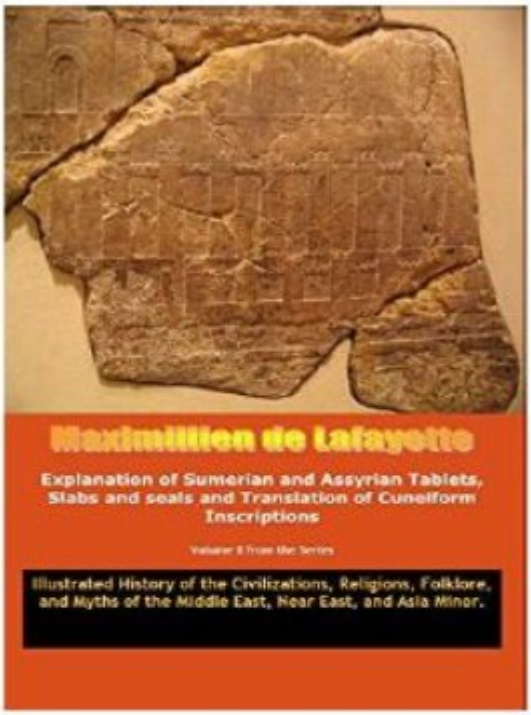

MAXIMILLIEN de LAFAYETTE
Guide To Understanding Sumerian, Assyrian, Babylonian, Canaanite And Phoenician Tablets, Slabs, Symbols And Cuneiform Inscriptions
The 27th book of the series: History, Religions, Art, Culture, Literature and Archaeology of the Ancient World
TIMES SQUARE PRESS
NEW YORK

Maximillien de Lafayette

Times Square Press
New York Berlin

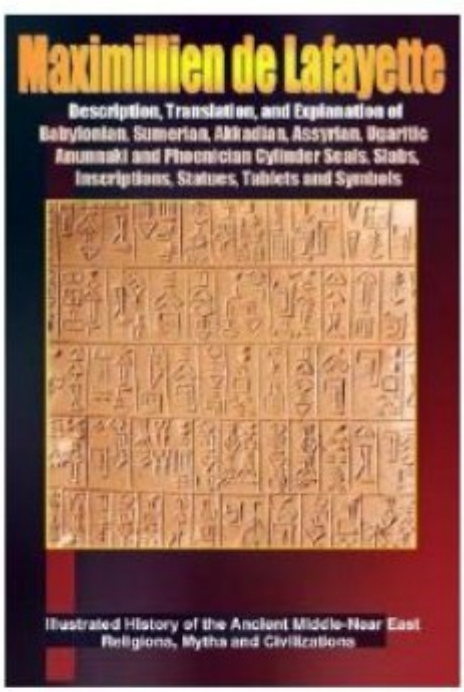
In this series by Maximillien de Lafayette

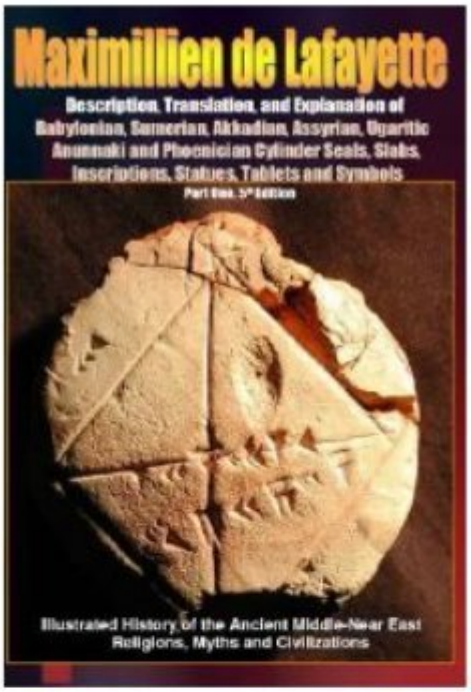

Maximillien de Lafayette
Explanation of Sumerian and Assyrian Tablets, Slabs and seals and Translation of Cuneiform Inscriptions
Volume I from the Series
Illustrated History of the Civilizations, Religions, Folklore, and Myths of the Middle East, Near East, and Asia Minor.


Maximillien de Lafayette
Explanation of Sumerian and Assyrian Tablets, Slabs and seals and Translation of Cuneiform Inscriptions
Illustrated History of the Civilizations, Religions, Folklore, and Myths of the Middle East, Near East, and Asia Minor.

1-Vol.1 Explanation of Sumerian and Assyrian Tablets, Slabs and seals and Translation of Cuneiform Inscriptions (Illustrated History of the Civilizations, Culture, Religions and Art of theMiddle East, Near East, and Asia Minor.)

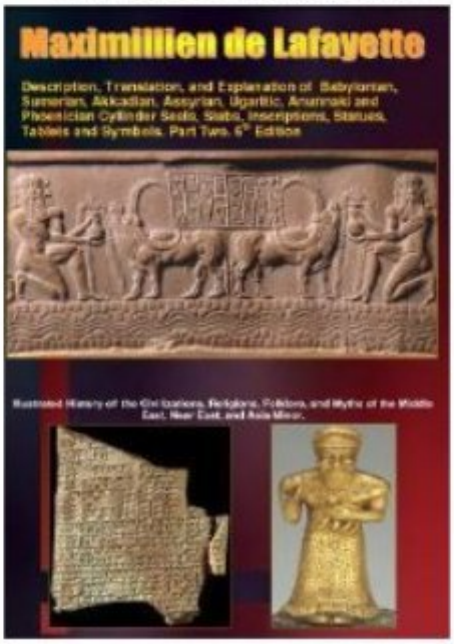
2- Vol.2 Explanation of Sumerian and Assyrian Tablets, Slabs and seals and Translation of Cuneiform Inscriptions (Illustrated History of the Civilizations, Culture, Religions and Art of theMiddle East, Near East, and Asia Minor.)

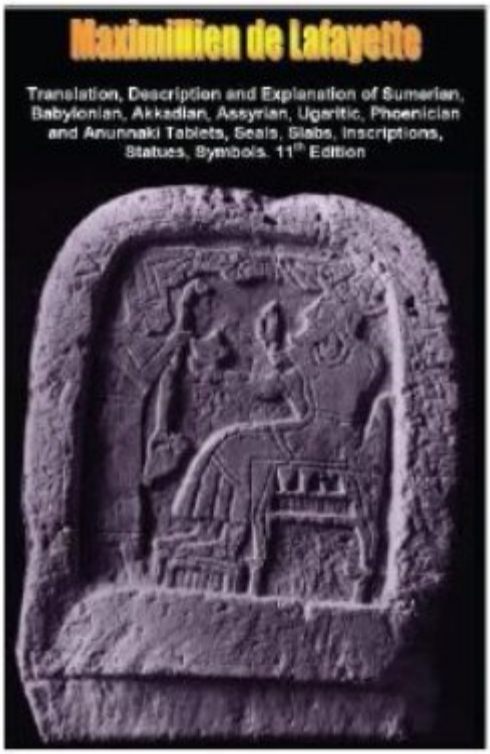

Maximillien de Lafayette
Description, Translation, and Explanation of Babylonian, Sumerian, Akkadian, Assyrian, Ugaritic Anunnaki and Phoenician Cylinder Seals, Slabs, Inscriptions, Statues, Tablets and Symbols
Illustrated History of the Ancient Middle-Near East Religions, Myths and Civilizations

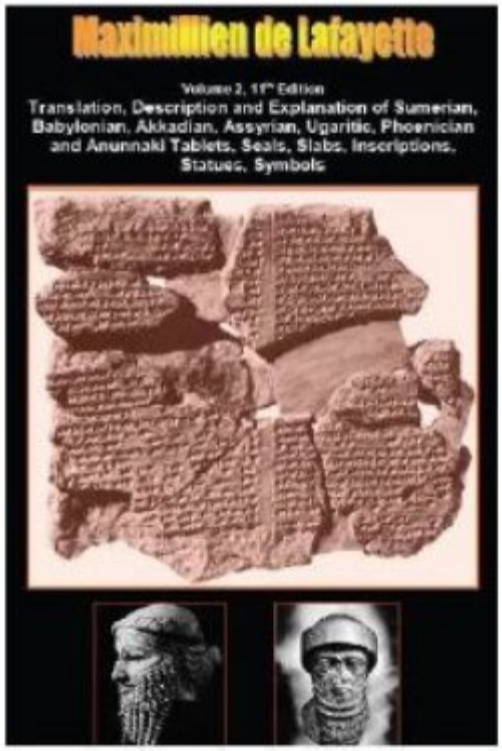

Maximillien de Lafayette
Description, Translation, and Explanation of Babylonian, Sumerian, Akkadian, Assyrian, Ugaritic Anunnaki and Phoenician Cylinder Seals, Slabs, Inscriptions, Statues, Tablets and Symbols
Illustrated History of the Ancient Middle-Near East Religions, Myths and Civilizations

1-Vol.1 Description, Translation, and Explanation of Babylonian, Sumerian, Akkadian, Assyrian, Ugaritic, Anunnaki and Phoenician Cylinder Seals, Slabs, Inscriptions, Statues, Tablets and Symbols. 9th Edition. Fully Indexed. 2-1-Vol.2 Description, Translation, and Explanation of Babylonian, Sumerian, Akkadian, Assyrian, Ugaritic, Anunnaki and Phoenician Cylinder Seals, Slabs, Inscriptions, Statues, Tablets and Symbols. 9th Edition. Fully Indexed.

Below: Revised/Expanded Edition

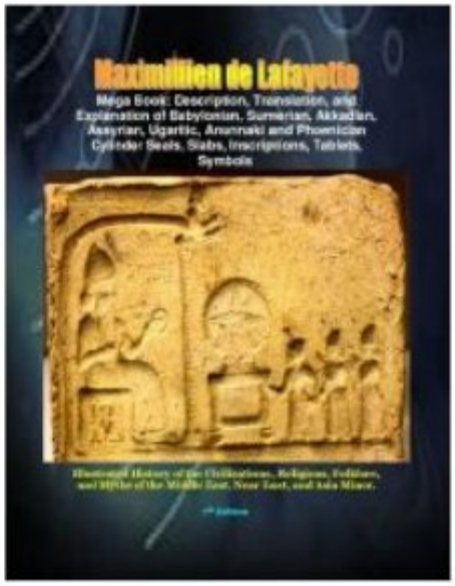

Maximillien de Lafayette
Description, Translation, and Explanation of Babylonian, Sumerian, Akkadian, Assyrian, Ugaritic, Anunnaki and Phoenician Cylinder Seals, Slabs, Inscriptions, Statues, Tablets and Symbols. Part Two. 6th Edition

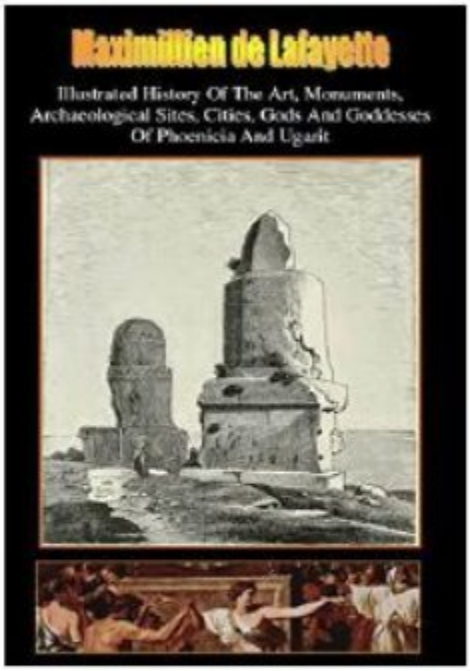

Maximilien de Lafayette
Translation, Description and Explanation of Sumerian, Babylonian, Akkadian, Assyrian, Ugaritic, Phoenician and Anunnaki Tablets, Seals, Slabs, Inscriptions, Statues, Symbols. 11th Edition

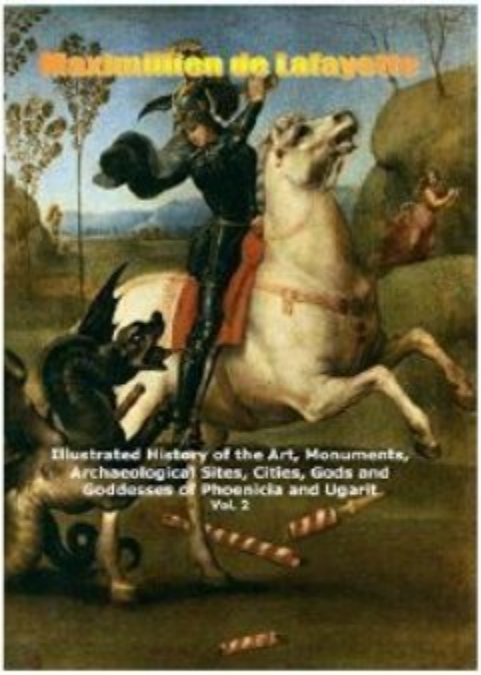

Maximilien de Lafayette
Volume 2, 11th Edition
Translation, Description and Explanation of Sumerian, Babylonian, Akkadian, Assyrian, Ugaritic, Phoenician and Anunnaki Tablets, Seals, Slabs, Inscriptions, Statues, Symbols

1-11th Edition, Volume I: Translation, Description, and Explanation of Sumerian, Babylonian, Akkadian, Assyrian, Ugaritic, Phoenician and Anunnaki Tablets. 2-11th Edition, Volume II: Translation, Description, and Explanation of Sumerian, Babylonian, Akkadian, Assyrian, Ugaritic, Phoenician and Anunnaki Tablets.

Below: Mega book: Description, Translation, and Explanation of Babylonian, Sumerian, Akkadian, Assyrian, Ugaritic, Anunnaki and Phoenician Cylinder Seals, Slabs, Symbols. 7th Edition

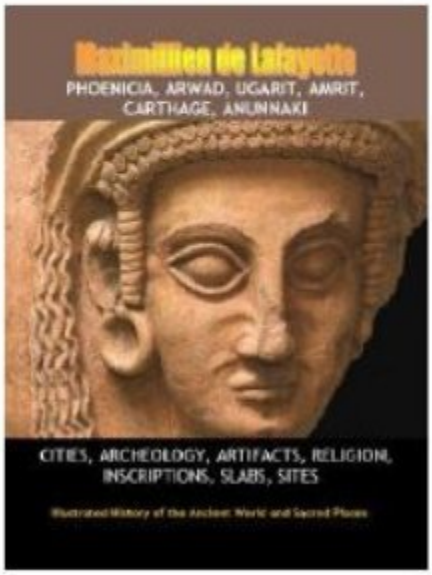

Maximilien de Lafayette
Mega Book: Description, Translation, and Explanation of Babylonian, Sumerian, Akkadian, Assyrian, Ugaritic, Anunnaki and Phoenician Cylinder Seals, Slabs, Inscriptions, Tablets, Symbols

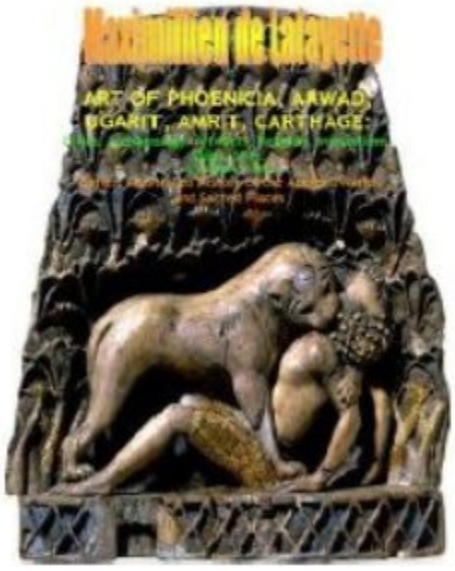

Maximilien de Lafayette
Illustrated History Of The Art, Monuments, Archaeological Sites, Cities, Gods And Goddesses Of Phoenicia And Ugarit

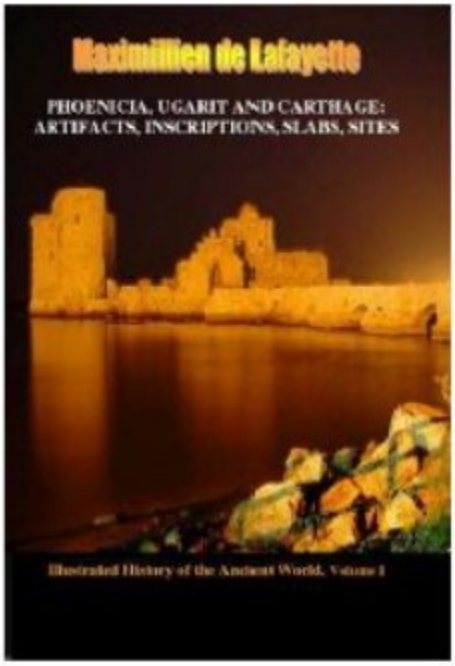

Illustrated History of the Art, Monuments, Archaeological Sites, Cities, Gods and Goddesses of Phoenicia and Ugarit.
Vol. 2

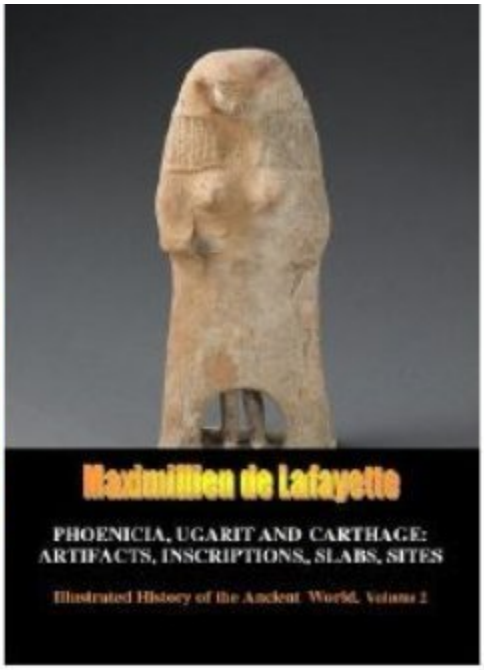
1-Vol.1. Illustrated History of the Art, Monuments, Archaeological Sites, Cities, Gods and Goddesses of Phoenicia and Ugarit (Ancient history and Art of the Middle East) 2-1-Vol.2. Illustrated History of the Art, Monuments, Archaeological Sites, Cities, Gods and Goddesses of Phoenicia and Ugarit (Ancient history and Art of the Middle East)

Below: 1-Phoenicia, Arwad, Ugarit, Amrit, Carthage, Anunnaki: Cities, Archeology, Artifacts, Religion, Inscriptions, Slabs, Sites. (Illustrated History of the Ancient World and Sacred Places) 2-ART OF PHOENICIA, ARWAD, UGARIT, AMRIT, CARTHAGE: Cities, Archeology, Artifacts, Religion, Inscriptions, Slabs, Sites. (2 Volumes in One).


Maximilien de Lafayette
PHOENICIA, ARWAD, UGARIT, AMRIT, CARTHAGE, ANUNNAKI
CITIES, ARCHEOLOGY, ARTIFACTS, RELIGION, INSCRIPTIONS, SLABS, SITES

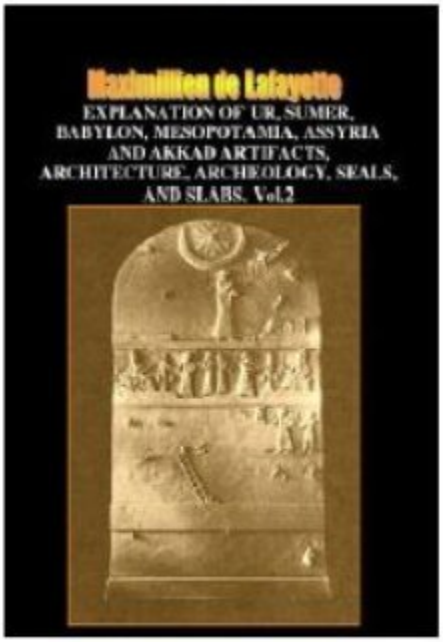


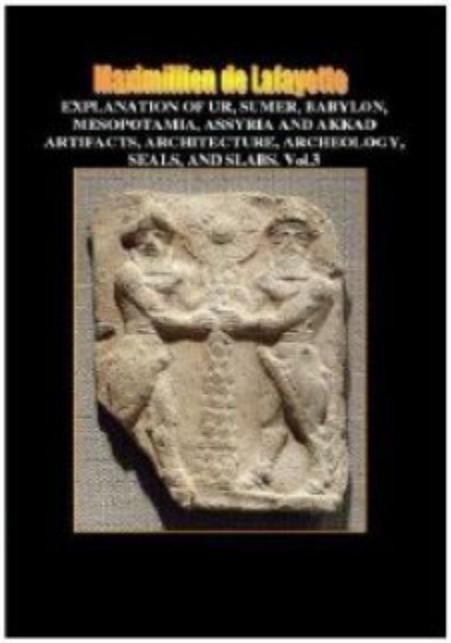

Maximillien de Lafayette
PHOENICIA, UGARIT AND CARTHAGE: ARTIFACTS, INSCRIPTIONS, SLABS, SITES
Illustrated History of the Ancient World, Volume 1

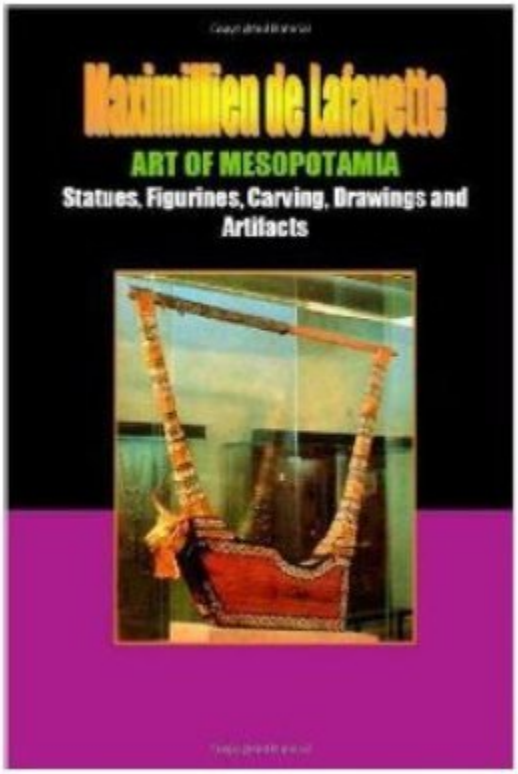

Maximillien de Lafayette
PHOENICIA, UGARIT AND CARTHAGE: ARTIFACTS, INSCRIPTIONS, SLABS, SITES
Illustrated History of the Ancient World, Volume 2

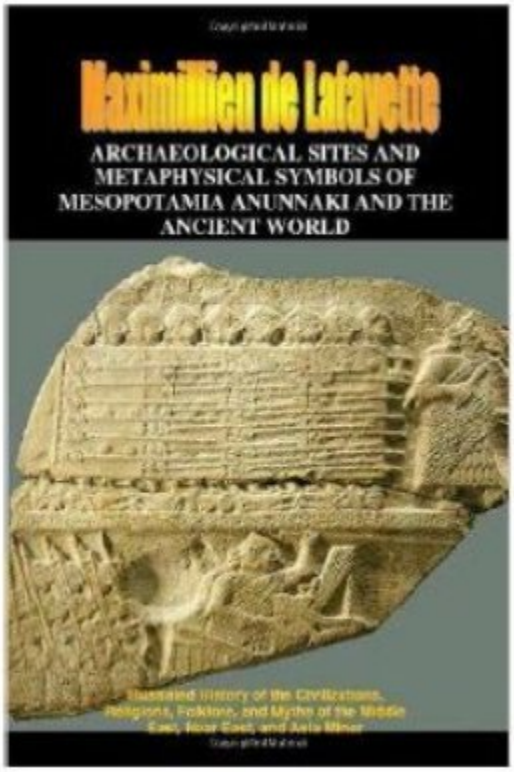
1-Vol.1 Phoenicia, Ugarit, and Carthage: Artifacts, Inscriptions, Slabs, Sites. Volume 1 (Illustrated History of the Ancient World and Sacred Places) 2- 1-Vol.2 Phoenicia, Ugarit, and Carthage: Artifacts, Inscriptions, Slabs, Sites. Volume 1 (Illustrated History of the Ancient World and Sacred Places)

Below: In 2 Volumes: Explanation of Ur, Sumer, Babylon, Mesopotamia, Assyria and Akkad Artifacts, Architecture, Archeology, Seals, and Slabs. (Illustrated history of ancient civilizations, arts and languages)


Maximillien de Lafayette
EXPLANATION OF UR, SUMER, BABYLON, MESOPOTAMIA, ASSYRIA AND AKKAD ARTIFACTS, ARCHITECTURE, ARCHEOLOGY, SEALS, AND SLABS. Vol.2


Maximillien de Lafayette
EXPLANATION OF UR, SUMER, BABYLON, MESOPOTAMIA, ASSYRIA AND AKKAD ARTIFACTS, ARCHITECTURE, ARCHEOLOGY, SEALS, AND SLABS. Vol.3




Maximillien de Lafayette
ARCHAEOLOGICAL SITES AND METAPHYSICAL SYMBOLS OF MESOPOTAMIA ANUNNAKI AND THE ANCIENT WORLD

1-Art of Mesopotamia: Statues, Figurines, Carving, Drawings and Artifacts. 2-Archaeological Sites and Metaphysical Symbols of Mesopotamia and the Ancient World

---

Table of Contents

- A note from the publishers…17
- Phoenician amulet, circa 1648-1539 B.C…19
- Akkadian inscriptions of the Anunna (Deities) in order of seniority, and the symbol of divinity…21
- Anunnaki God Ea accompanied by two deities in the form of a scorpion and a dragon…22
- Slab of Bau, the Sumerian goddess of the city of Urukug…24
- Anzu…26
- Another scene from the Epic of Gilgamesh showing Enkidu on the left with a spear, and on the right Gilgamesh killing the bird-man Anzu, with a dagger…27
- Uruk/Jemdet-Nasr, circa late 4th-early 3rd millennium B.C…28

Cylinder seal representing Dumuzi who was Inanna's escort and guardian, circa 3200-3000 B.C. Late Uruk. Jemdet Nasr period…29

- Tammuz, "Dumuzi", "Adon" and Ishtar (Sumerian Inanna) …34
- Ruins of the temple of Adonis at Afka, Lebanon (Ancient Phoenicia)…35
- The Piazza Pancali, at the entry of Ortigia…36
- The slab of Baal Hadad; Hadad, Baal Cycle, and Yahweh…37
- God Marduk fighting Tiamat the dragon (Tanin)…41
- The Phoenician god Baal-Hadad fighting the Lotan "Tannin" …44
- Mar Girgess (St. George) fighting the dragon (The Ugaritic Tanin), by Raffaelo Sanzio (1483-1520)…45
- Yahweh fighting the Tanin (Leviathan) by Gustave Doré, 1865…46
- God Baal of Ugarit…47
- God Hadad…48
- The Phoenician-Ugaritic god Hadad/Adad (Baal-Hadad). A slab found in Ugarit, Syria…49
- Stele of God Hadad found at his temple site in Syria… 49
- Stele of Baal-Hadad, found in Ugarit…50
- Site of the temple of god Hadad in Syria…51
- Baal-Adad, the Phoenician god of storms. From a stela found at Bethsaida, Samaria, Israel…52
- Baal of Ugarit…53
- Baal of Mount Sapan. One of the early gods of the Israelites…54
- Slaughter of the prophets of Baal, by Gustave Doré… 56
- Stela of Hator, the Phoenician-Egyptian name of the Lady of Byblos, found in Byblos (Modern day Jbeil) in

Lebanon…57
- The Lady of Byblos as Hathor as shown on an Egyptian mural…58
- Painting of the worship of the calf by Poussin Nicolas…59
- Tanit: A Phoenician grave marker in Carthage, depicting a sun disc, a crescent moon and a triangle. In the center, an anthropomorphized representation of goddess Tanit…60
- Phoenician funerary stele, sandstone, depicting the sign of goddess Tanit, 7th Century B.C. Translation of the Phoenician inscription on the stele: “Stele of Milk son of Ashtartga.”…62
- Carthaginian silver coin. Coin of the moon goddess Tanit, circa 320 B.C…63
- Inscriptions on Khirbet El-Qom Tomb, circa mid-8th century B.C., found in the west of Hebron in Judea… 65
- Stela of “Protection-Hand” dedicated to Tanit, goddess of Carthage…68
- Dido by Pierre Narcisse Guerin (1774-1833) …69
- Dido “Elisha” on a coin circa 1550 A.D…72
- A coin circa 1550 A.D., depicting Carthage and its walled city…73
- A coin circa 251-253 A.D., depicting Dido worshipping at the temple of Melkart…74
- A coin circa 253-260 A.D., depicting Dido worshipping at the temple of Melkart…74
- A coin circa 253-268 A.D., depicting Dido worshipping at the temple of Melkart…75
- A coin 218 A.D., depicting Dido overseeing the building of her city Carthage in Tunisia…75
- Chamash: Chamash (Second from left) rising in the early morning…7
- Chamash standing before Hammurabi who is holding in his right hand his famous code of laws, known to

us as the “Code of Hammurabi”. A bas-relief from Susa, 18th century B.C…79
- Two Babylonian slabs representing the scene of the “Reception of the Code of Justice”, presented by Chamash to Hamurrabi, who seated on his throne… 80
- Wearing the crown of divinity, Chamash rises from Mashu’s Mount. The rays emanating from his shoulders and arms represent the sun…81
- Ninhursag: Ninhursag is shown here as the goddess of irrigation. 18th Century B.C., Mari…82
- Eannatum…84
- Tree of Life…85
- Ashur as the King of Babylon dressed into an Anunnaki motif…86
- The Symbol of Ashur depicting the three manifestations of Elohim or God…87
- Dagan. From a Babylonian slab…88
- Ruins of the temple of Dagan in Israel…89
- Tablet of the legend of the Ugaritic Danel written in Ugaritic, and found in Ras Shamra, Ugarit…90
- Relief of King Assur-Bani-Pal (Ashurbanipal) reposing with his queen in the Royal Garden…92
- Assur Bani-Pal building his city…93
- Apsu. An Akkadian seal showing Gilgamesh and Enkidu meeting the great God Ea in the Apsu (In the center), where he lives…94
- Anu…95
- Subjects bringing dates (Palm dates/fruits) to Anu seated on the left…96
- Inanna on her throne…98
- Inanna as a Sumerian goddess…99
- Inanna as a Canaanite Goddess…101
- Goddess Inanna in front of the Hullupu tree…102
- Ur-Nammu Ziggurat Dedication…102

- A 3,000 B.C. Warka vase from Uruk showing a ritual scene of offerings to Inanna, depicted on the very the top of the vase…103
- A vase from Uruk showing a priest and subjects offering the harvest to Inanna…104
- A subject offering a basket of fruits to Goddess Inanna…105
- Ininna as Ishtar or Ereshkigal on a Sumerian tablet, 1800-1750 B.C. ..107
- Ishtar on a Sumerian tablet…108
- Ishtar as the Phoenician Goddess Ashtaroot…109
- Throne of Astarte (Ashtaroot) at the Emple of Eshmun…110
- Ishtar holding the “Tree of Life”, her traditional symbol, early 2nd Millennium B.C…111
- Enlil: Subjects paying homage to god Enlil, engraved on a “Kuduru” which is a land’s boundaries stone… 112
- Ur-Nammu and god Enlil, with the Tree of Life between them. Detail from the "Ur-Namma Stele"… 113
- Enki: God Enki pulling a granite stone from the ground to use it in the construction of his temple… 116
- Anunnaki God Ea accompanied by two deities in the form of a scorpion and a dragon…117
- Hands ritual gesture during prayers; Goddess Lama…125
- Melkart of Carthage…127
- The Phoenician temple of Melkart at Amrit…128
- Coin of Melkart. Circa 125-130, Tyre, Phoenicia (Modern day Lebanon)…129
- Asherah as a Phoenician goddess…130
- Asherah as a Jewish goddess…131
- Ashera as Amud (Pole) being destroyed by an Israelite…132

- The Face of the Biblical God Yahweh (Phoenician Yaw) image on a coin from Gaza, 4th Century B.C. ...133
- Eshmun on a coin from Lepcis Magna...134
- The throne of Ashtaroot “Astarte” at the Temple of Eshmun, in Bustan El Cheik, near the city of Sidon (Modern day Saida in Lebanon)...135
- Temple of Eshmun in Bustan El Cheik, near the city of Sidon (Modern day Saida in Lebanon)...136
- Tribune To Eshmun...137
- Gilgamesh fighting the lions...139
- Babylonian cylinder depicting Enkidu and Gilgamesh slaughtering the bull of heaven. Cylinder seal from Ur, 3rd millennium B.C. ...140
- Gilgamesh and Enkidu killing Humbaba. A cylinder seal showing Huwawa being slain by Gilgamesh and Enkidu...141
- Gilgamesh and Enkidu killing Gugalana, the Bull of Heaven...142
- Tablet 4 of the Epic of Gilgamesh. From the Library of Ashurbanipal, king of Assyria 669-627 B.C. ...143
- Royal inscription from the library of King Ashurbanipal, (685 B.C.-627 B.C.) containing the Epic of Gilgamesh, circa 646 B.C., Assyria (Modern day Iraq) ...144
- Marduk, fighting the dragon Tiamat, and putting an end to her major influence on the affairs of the universe, the state and Man...145
- A brick from the Tower of Babel. Blockprint, Babylon, 604-562...146
- A Chaldean depiction of Marduk...147
- A sketch of Marduk Zigurat in Babylon...148
- Marduk chasing and fighting Tiamat...149
- Tauu as Thoth...155
- Goddess Nammu...157
- God Sin seated on his throne, and holding rod and a ring which represent his royal and divine authority...

160
- The Stela of Ur-Nammu…163
- Coins from ancient Labnanu, Sumerian/Assyrian noun for Lebanon (Loubnan in Arabic) …165
- Izdubar…166
- Izdubar and Hasisadra (The Biblical Noah) in the Ark of Noah…167
- Izdubar and Heabani fighting the bull and the lion, from the Chaldean Account of Genesis…167
- Ancient map of Nippur, Kassite period…168
- Figurine of a person in pain from Nippur…169
- Figurine of a person in pain from Nippur…170
- Sumerian game board…171
- A statue of a married couple found in Nippur, circa 2,600 B.C. …172
- Plumbing joints, 4,000 C.E. 173
- Nabu…174
- Reshep…176
- Nissaba on an ancient Babylonian slab, almost 4,000 year old….178
- Nissaba (Center) receiving offerings…178
- Ningizzida’s libation cup…179
- King Sennacherib…181
- A limestone fragment of the stele of Ur-Nammu Stele, (Ur III Period) circa 2097-2080 B.C. …182
- Enlil leads Ur-Nammu and a worker to begin work on a new temple…183
- A Sumerian seal depicting a leader in front of a temple’s façade…184
- Two scenes (Panel One and Panel Two) from the life in Ur (The Royal Standards of Ur, circa 2,600-2,400 B.C.) …185
- Victory stele of Sargon I, king of Akkad…187
- Fragment of a stela of Sargon of Akkad, depicting Eseru, (prisoners) being taken away in a neck-stock… 188

- Royal inscription of Naram-sîn: Naram-sîn, builder of the temple of Inanna…189
- The “Stele of Vultures”, circa 2450 B.C. …190
- The Sumerian chariot and Anunnaki’s symbol…191
- The slab of Naram-Sin…192

A note from the publishers

This series of 27 books on the history, religions, art, culture, literature and archaeology of the ancient world is a monumental work.

It is conceived and written for the use of universities' professors, teachers of art history and history of ancient civilzations, as well as for students and researchers in the field. In this series, the author explains the meaning, the message and structure of hundreds upon hundreds of Mesopotamian, Phoenician, Ugaritic and ancient Middle and Near Eastern tablets, slabs, seals, obelisks, and cuneiform inscriptions.

It was said, "A picture is worth a thousand words." True, very true! But what if a picture is hard to understand or does not explain what we are looking at?

This happens quite often in the vast literature and history of ancient civilizations. Especially, when the inscriptions on or under the pictures or illustrations are written in a language we do not understand, such as Cuneiform, Ugaritic, Akkadian, Sumerian, Phoenician, and similar writing systems of the ancient Middle and Near East.

In addition, there are thousands of slabs, cylinder seals, tablets, and obelisks of ancient and/or vanished civilizations, which are hard to decipher.

And in many instances, no pertaining inscriptions or texts were ever provided to explain what the statues, figurines, slabs and tablets represent.

To fully understand the scriptures, texts, epics and literature of Mesopotamia, Sumer, Assyria, Chaldea, Phoenicia, and Ugarit, one must become familiar with

the meaning (Hidden or revealed) of the inscriptions, the symbolism camouflaged in intricate details, and the religious-artistic-philosophical nuances of the art of the era.
It also requires familiarity with historical sites, ruins, and cities, and a perfect knowledge of the ancient languages and dialects of the ancient civilizations of the Near East, and the Middle East, and multiple linguistic analogies.

This book was written in order to deal with and to explain all these concerns, and above all to provide the readers with sufficient guidance, translation and explanation of major archaeological finds, ranging from a figurine to a massive monument.
This book was written by an expert linguist, who has authored several dictionaries and encyclopedias of ancient and dead languages, translated and explained numerous Mesopotamian, Phoenician, Ugaritic, Canaanite and Middle/Near Eastern tablets and cuneiform texts.
Simply put, “Guide To Understanding Sumerian, Assyrian, Babylonian, Canaanite And Phoenician Tablets, Slabs, Symbols And Cuneiform Inscriptions” is a literary gem.

*** *** ***

Phoenician amulet, circa 1648-1539 B.C.

Amulet mounted on a finger’s ring. It is intended to protect the person wearing the ring. According to Phoenician magic, this amulet provides divine protection, and physical and spiritual renewal and regeneration.

The ”T” shaped symbol represents divinity, but on this amulet it represents divine intervention or more precisely divine protection to the person wearing this ring.

This illustration represents the person wearing the ring.

This illustration represents life and death. On this amulet it represents the protection of the life of the person wearing this ring.

This illustration represents physical and spiritual renewal and regeneration.

Akkadian inscriptions of the Anunna (Deities) in order of seniority, and the symbol of divinity.

A cuneiform Akkadian clay tablet circa 2400-2200 B.C., Sumer, listing gods and goddesses in order of seniority: Enlil, Ninlil, Enki, Nergal, Hendursanga, Inana-Zabalam, Ninebgal, Inanna, Utu, Nana.

The sign/symbol appearing in the first row (Very top) on the left represents a cuneiform inscription of “Dingir”. See on the next page an enlarged picture of the symbol, and meanings.

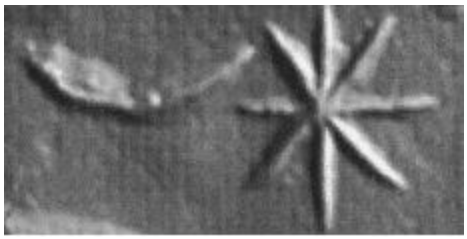
Enlarged inscription-form of Dingir from the Akkadian-Sumerian clay tablet, circa 2400-2200 B.C. It is used as a symbol, indication and reference to the deity status of a

personage. For instance, Anu Dingir means God Anu. The sign in Akkadian, and Old Babylonian was always used as a determinative sign next to the name of gods and goddesses, in order to refer to their divinity status. The Akkadian-Sumerian sign "dingir" was found on numerous clay tablets in the Uruk IV period (3300-3200 B.C.) to refer to heaven, sky and a deity. Observe the sign/symbol of deity on the seal below, appearing as a star next to a cresecent, and situated between a deity on the left and god Ea.

Anunnaki God Ea accompanied by two deities in the form of a scorpion and a dragon.

A cylinder seal from Tell Asmar in Iraq, depicting God Ea, accompanied by two deities in the form of a scorpion and a dragon.

The scorpion represented wisdom and determination, while the dragon represented authority and the primordial female aspect of the Creation.



Enlarged sign/star from the seal above.

The star (Whether a Dingir's symbol or not) also became the symbol of Anu (An). See the star symbol, the 3rd symbol

from the felt on the seal below referring to the divine status of god Anu.

God Anu

Enlarged sign/star from the seal above.

Below: Another illustration of the star as a Dingir symbol to refer to a deity status as shown on this slab, on the very top (Left corner) of goddess Bau to indicate her deity status.

Slab of Bau, the Sumerian goddess of the city of Urukug.

Dingir: Sign/symbol of divinity of goddess Bau.

Bau was also called:
a-Nininsina and Ninsuna in the Lagash region.
b-Gula in Akkadian.
c-Ninkarrak in Mesopotamian.
Bau was known as the Queen of Isin, the city goddess of Isin. She is usually depicted as dog-goddess, and was represented with a dog's head, and the dog became her symbol.
She was the daughter of An, the supreme king of the gods, and rain deity Pabilsag known under two names:

a-Ningirsu.
b-Ninurta.

*** *** ***

Anzu

From left to right: 1-Ishtar, 2-Gilgamesh killing the bird Anzu who stole the Tablet of Destiny, 3-Enkidu with his right foot pushing down Anzu to the ground.

_____

Anzu: Sumerian/Akkadian. Noun. Name of the Sumerian guardian of Enlil's bathing room. Anzu was born in the mountain of Hehe. He was always depicted as a demonic figure with eagle's wide wings, and ferocious lion's pawns.

One day, while Ellil was bathing, Anzu stole the Tablets of Destiny and fled to the desert.

These tablets had magical powers, and the person who owns them becomes capable of ruling the universe, and deciding upon the fate of others.

Ea persuaded the mother-goddess Belet-Ili to give birth to a divine hero to defeat Anzu. Belet-Ili produced Ninurta and sent him into battle.

After a huge fight, Ninurta pierced Anzu's chest with an arrow, and recaptured the Tablets.

Later on, the Tablets of Destiny were seized by Marduk.

Another scene from the Epic of Gilgamesh showing Enkidu on the left with a spear, and on the right Gilgamesh killing the bird-man Anzu, with a dagger.

_____

Anzu is usually depicted as evil, however, in the Sumerian epic of Lugalbanda, Anzu is kind, gentle and entertaining.

*** *** ***

Uruk/Jemdet-Nasr, circa late 4th-early 3rd millennium B.C.

_____

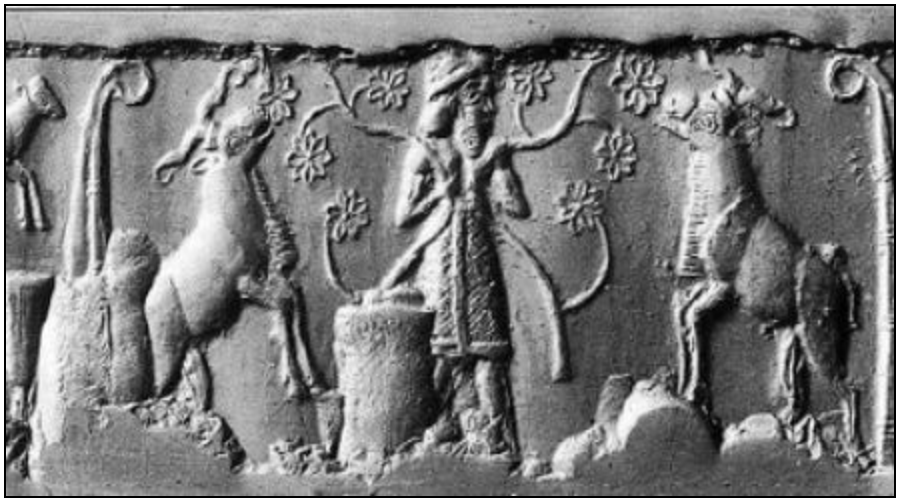
The scene on this seal represents a common theme which appeared on numerous cylinder seals of the era, more precisely between 3100-2900 BC.

The scene depicts women with a pig's tail doing domestic work.

It could also be a preparation for a temple's ceremony. The circular objects represent jars or pots moulded by the women, later to be used for ritual ceremonies or libation.

The libation's ceremonies consisted of pouring water blessed by the priests or pure olive oil in memory of dead relatives, and/or requesting special favors from gods and goddesses.

*** *** ***



Cylinder seal representing Dumuzi who was Inanna's escort and guardian, circa 3200-3000 B.C.
Late Uruk. Jemdet Nasr period.

The seal depicts a bearded man who has appeared on several Mesopotamian-Babylonian artifacts excavated at Uruk, Inanna's city.

This bearded man is Dumuzi who served Inanna as her consort and guardian, and accompanied her to her wedding ceremony.

Notice the curving branches ending in rosette-flowers. The rosettes are the symbol of Inanna. Some Sumerologists disagree for they believe that the leaves and branches represent Edin (Idin) the Babylonian legendary garden, which became the Garden of Eden in the Bible.

However, because of the ritual aspect of the scene, we can conclude that this event happened inside her temple.

Some Assyriologists have stated that this scene is unrelated to a wedding's ceremony, for it shows Dumuzi being captured in the Sumerian Garden of Eden, called Edin in Akkadian/Sumerian, and bound by the Ugalla demons who carry him off to Kurnugi (The Babylonian underworld.) In Mesopotamian and Babylonian mythologies, Dumuzi is the consort of Inanna who has been identified and/or associated

with the Phoenician goddess Ishtar (Ashtaroot), the lover of Adon in the Phoenician mythology.
In numerous passages from the Mesopotamian cuneiform tablets, bulls (as seen on this seal) were associated with demons. The bull on the left represents temptations, while the bull on the right represents the infernal authority.

Closely related seal…

A cylinder seal depicting the descent of Inanna to Kurnugi (the netherworld), and featuring Dumuzi, circa 2330-2150 B.C. Akkad period. Hematite.

On this seal we see goddess Inanna flanked by a bull-man and a guide, representing the Kurnugi (The Akkadian-Babylonian-Sumerian underworld). The guide is believed to be Dumuzi. The flames emanating from her shoulders represent her infernal aspect.
In other instances, the flames or rays represent the divine nature of Babylonian gods and goddesses. In the center, Inanna holding her famous ring that was taken from her during her descent to the underworld. To the right of the cylinder, inside an elevated hill, a Babylonian god with rays emanating from his shoulders hold the tail of a bull-man.
To the left of the cylinder, we see another deity grasping the horn of a collapsing deity in a bursting mountain, and a small person behind, kneeling near the mountain.

*** *** ***

Dumuzi “Tamuz”, “Tamouz”: Sumerian/Akkadian.
Noun. Name of the Sumerian shepherd god, and god of agriculture, who was worshipped by the Habiru (The Hebrews) as well as by Syrians and Phoenicians.
The name Tammuz can be found in the ancient tablets “Tammuz and Ishtar”, and in the Old Testament in Ezekiel 8:14. Tammuz was known to the Babylonians as Dumuzi. Originally, Tammuz was depicted as one of the Elohim found in the ancient tablets of the Atra Hasis and the Enuma Elish. In Sumerian, Tammuz means the “Sprout forth as a faithful son.”
In Mesopotamian and Babylonian mythologies, Dumuzi is the consort of Inanna who has been identified and/or associated with the Phoenician goddess Ishtar (Ashtaroot), the lover of Adon in the Phoenician mythology. Dumuzi was also known as Tamuz in Mesopotamia, and as Adon (Adonis) in Phoenicia and Syria.
As a Sumerian deity, Dumuzi-Abzu was the god of the marshes in Mesopotamia. In the Sumerian poem “Descent of Inanna to the Underworld” Dumuzi is depicted as the husband of the goddess Inanna, the Sumerian counterpart of Ishtar. According to the Sumerian King-List, Gilgamesh was a descendant of Dumuzi.
Like the Phoenician god, Adon “Adoon” (Adonis in Greek), Tammuz died in midsummer. But he was brought back to life by the striking Sumerian/Phoenician goddess Ishtar (Ashtaroot).
Inhabitants of the “Fertile Crescent”, Syria, Palestine, Phoenicia, Babylonia and the lands of Akkad worshiped him also as the sun god. The Greeks called him “Adonis”; a name derived from the Phoenician “Adon”. The Habiru (Hebrews) transformed Adon into Adonai (My Lord). The women of Israel held annual lamentations over Adonis.
The feast held in his honor began with the new moon, in the month of Tammuz (July), taking place in Byblos (Jbeil) in

Phœnicia (Modern Lebanon); but it was also celebrated as late as the fourth century of our era in Bethlehem, as we find St. Jerome writing (Epistles p. 9) his lamentations in these words: *“Over Bethlehem, the grove of Tammuz,*
that is of Adonis, was casting its shadow!
And in the grotto where formerly
the infant Jesus cried,
the lover of Venus was being mourned.”
In Yechezkel 8:14:
“*And He brought me to the entrance at the Gate*
of the House of the Lord which was at the north; and there were there women sitting, bewailing the Tammuz.”
The Sumerian King List mentioned two Dumuzis, one as a shepherd, who eventually became a king, and the other as a fisher, who reigned over Uruk. Because of the paramount importance of agriculture in the Near East/Middle East (Mesopotamia, Syria and Phoenicia), especially in the 4th Millennium B.C., Tammuz, Tummuz, Adon, Adonis, and Dumuzi became the same deity in numerous pantheons.
Later on in history, Dumuzi as "Tammuz" became the Akkadian, Babylonian, Hebrew, Phoenician and Arabic name for a month; a period between June and July.
The Sumero-Akkadian word “Tammuz” is:

- 1- “Tammuz” in Tiberian;
- 2-“Tammuz” in Hebrew;
- 3-“Temmouz” (Tammouz) in Arabic;
- 4-“Tamuz” in Gregorian;
- 5-“Temmouzz” in Levantine Arabic;
- 6-“Dummuz-id” in Sumerian;
- 7-“Tamuz” in Babylonian. It became the 10th month of the Hebrew calendar.

Worth mentioning here that many Sumero-Akkadian names of days and months were used verbatim in the calendar of many civilizations of the ancient world.
Some are still in use today in Hebrew and Arabic.
For example:

- a-The Sumero-Akkadian name for March–April, “Niy-San” is “Nissan” in both Hebrew and Arabic;
- b-“Tish-rin” became “Tishrei” in Hebrew, and “Tishrin” in Arabic (The tenth and eleventh months of the Gregorian calendar.)
- c-“Adahr” became the name of the month of March “Adar” in Hebrew, and “Adar” in spoken Arabic and “Azar” in literary (Written language) Arabic.

In the Bible, however, the month is referred to as the fourth month, (Chodesh Tammuz), with reference to Nisan, as the first month.

*** *** ***

Tammuz, “Dumuzi”, “Adon” and Ishtar (Sumerian Inanna).

Ruins of the temple of Adonis at Afka, Lebanon (Ancient Phoenicia).

Dumuzi as Adon:

Adon “Adonis”: Phoenician/Greek. Noun. The name of a Phoenician god. He was called Adonis by the Greeks, and Adonai by Semites and the Hebrews. Adonai is also the Hebrew name or expression for “My Master” or “My Lord”. Adonai is directly derived from the Phoenician words: "Aadon" and "Adoon". Adoon (Adon) was also called El. The Hebrew, Syriac, Aramaic and Arab words: “Eloi”, “Elohak”, “Eloh”, “Elahona”, “Elohaino”, “Eli”, “Elah” and “Allah” are derived from the Phoenician “El”, which means God.

The Piazza Pancali, at the entry of Ortigia, included a temple dedicated to the Phoenician god Adonis.
The ruins were discovered in 1860 under old Spanish barracks.

Adonis was also identified with the Babylonian god Tammuz. According to Phoenician mythology, Adonis was killed by the tusk of a wild boar. And following his death, the river “Nahr Ibrahim” located in Phoenicia (Modern day Lebanon) turned into a river of blood.

*** *** ***

The slab of Baal Hadad.
Hadad, Baal Cycle, and Yahweh.

Adad, “Hadad”: Syrian Canaanite/Phoenician/Hebrew/ Akkadian. Noun. As the son of the great Anunnaki god Anu, Adad became the Akkadian supreme god of rain and storms. Adad has been identified with the Sumerian deity Ishkur.
Adad was highly feared and revered in the northern part of Mesopotamia, and was often depicted as a powerful god holding sparkles of lighting in his right hand, and an enormous axe in his left.
Adad was compared to the Canaanite god Hadad (‘Adad).

In Phoenicia, Arwad, Amrit, Ugarit, Assyria, Babylonia, and Syria, Adad was regarded as the god of magical powers, healing, divination and oracles. His epithet read: “Adad bel birim”, which means “Lord of divination.”

Adad, Hadad, Baal Cycle, and Yahweh fighting the dragon:

The Mesopotamian clay tablets told us a story/account of God Marduk who fought and slaughtered Tiamat the dragon, in order to rule over the world.

In the Phoenician-Ugaritic story of “Baal Cycle”, the Phoenician god Baal-Hadad fought the Lotan “Tannin” (dragon), the seven headed serpent-dragon of the sea located at a close proximity to Ugarit and Israel for the same purpose: To rule over the world and annihilate competion from other Phoenician deities.

The Phoenician-Ugaritic dragon story was very well-known to the Hebrews who shared their borders with Phoenicia.

In the Jewish Bible, Yahweh (God of the Israelites) fought the sea’s dragon Leviathan.

Isaiah 27:1

“In that day Jehovah with his hard and great and strong sword will punish leviathan the swift serpent,
and leviathan the crooked serpent; and he will slay the monster that is in the sea.”

Psalm 74:12-14

“Yet God is my King of old,
Working salvation in the midst of the earth.
Thou didst divide the sea by thy strength:
Thou brakest the heads of the sea-monsters in the waters.
Thou brakest the heads of leviathan in pieces;
Thou gavest him to be food to the people inhabiting the wilderness.”

The book of Job describes in detail Yahweh’s fight and the fire of the dragon.

Job 41: “Canst thou draw out leviathan with a fishhook? Or press down his tongue with a cord? Canst thou put a rope

into his nose? Or pierce his jaw through with a hook? His sneezings flash forth light, and his eyes are like the eyelids of the morning. Out of his mouth go burning torches, And sparks of fire leap forth.
His breath kindleth coals, and a flame goeth forth from his mouth."
Unquestionably, the Biblical story of Yahweh fighting the dragon is copied from the "Baal Cycle", an Ugaritic story of god Baal-Hadad who fought against Yam.
From the Baal Cycle:
"Out of his nostrils a smoke goeth, As of a boiling pot and burning rushes."
The 13th century B.C. myth of the Phoenician god Baal-Hadad told us that he fought his brother Yam, also called Nahar, to dominate Earth and to rule over the whole world, while the Jewish story was written in 586 B.C.
(Note: Some historians have claimed that the Biblical story was written between 588 and 1200 B.C.)
The Biblical story of the Hebrew God Yahweh fighting Baal-Hadad is simply a reproduction of chapter two of the Ugaritic myth of Yaw (Yahweh) fighting against Baal for the domination of Earth.
And the Phoenician dragon mythical story resurfaced once again in the New Testament.
Revelation 13:1 "…and he stood upon the sand of the sea. And I saw a beast coming up out of the sea, having ten horns, and seven heads, and on his horns ten diadems, and upon his heads names of blasphemy."
Many of the early Israelites saw Yahweh as a subordinate to the Phoenician god El. And thus, they equated him with Baal, the Canaanite god they worshiped, and whose attributes were given to Yahweh.
Yahweh was depicted as a storm-god who ruled over the waters. And Baal too, was a storm-god who conquered and dominated the waters, symbolized by a sea serpent and a sea-dragon.

The Psalms described Yahweh conquering and subduing the waters by destroying Rab and Leviathan the dragons, exactly as did the Phoenician God Baal who conquered the waters and destroyed the “Tanin”, the sea-dragon. Thus, it is obvious that the Story of Yahweh fighting the dragon originated from the Phoenician story of Baal fighting the dragon.

Ugarit, Yahweh and the “Cycle of Baal”:

Yahweh as father of humanity and divider of nations, and the Phoenician/Ugaritic poem “The Cycle of Baal”:

The Bible portrays Yahweh as the father of mankind. But centuries before the Hebrews “discovered” God, the Phoenicians called their god “El” (Also Baal-Hadad), and Ab-Adm, which means the father of mankind, in Ugaritic, and Phoenician.

In Ugaritic and Phoenician languages, Ab means father (Same as in Arabic and in so many Semitic languages). Adm means man, and linguistically, the word referred to Adam.

In Sumerian and Akkadian, Adam is called Adamu, a word found in the Mesopotamian myths and literature, centuries before the Hebrew Bible mentioned this word. Ironically or coincidentally, the Hebrew word Elohim (Name of the Hebrew God in a plural form) derived from the Ugaritic and Phoenician word “El”.

It is historically and linguistically proven that the Phoenician god “EL” was the supreme god for both the early Israelites (Hebrews, Habiru) and the Phoenicians. In the Phoenician poem “The Cycle of Baal”, El is called the supreme god, the creator and divider of lands, and Yaw is recognized as the son of El.

In the Cycle of Baal, as well as on the slab of Adoon (Adon, Adonis) we read verbatim:

“El (Baal) is the supreme god,
creator of nations,
and Yaw is the name of my son…
El, father of mankind and

creator of the world…"
In Deuteronomy, 32:8, Yahweh appears to be a subordinate to El, and tells us that El-Elyon divided the world (Nations, countries, lands) between his sons, and the Hebrew Yahweh got the land of Israel as his share.
Some scholars disagree. They claim that Yahweh (Yah-Weh) was first worshiped by the early Israelites in Edom. But this claim goes again common sense, historical veracity and recent archaeological findings.

God Marduk fighting Tiamat the dragon (Tanin).
Assyrian cylinder, 900-800 B.C.

Ugarit, Yahweh and Tehom:
We learned from the Babylonian myths and poems that god Ea lives underneath Earth; a region that floats over the depot (Ocean) of fresh water, and which is found in the "Apzu", in the southern area of Babylon. According to the Mesopotamians, that region was the source and origin of all the waters on Earth.
And from that region emerged huge quantities of water in forms of streams. This, made Ea (Enki) the lord (King) of waters, more precisely the "God of Waters" as described in the Mesopotamian clay tablets.
The word Enki is in fact an attribute, a title, and an adjective, because is it composed of 2 words:

a-“En”, which means King or God.
b-“Ki”, which means Earth, as well as the underworld, hell, the underground, and the land of no return.

Ea sits over a throne of fresh waters:

In the Phoenician and Ugaritic myths, Bull-El or El resides deep inside a mountain, referred to by the ancient scribes as “Tehom”, which is the source of the fresh and the salt water of the oceans, exactly as mentioned in the Anunnaki-Sumerian texts! Thus, the Phoenician god is closely associated with water, rivers and the sea, similar to Enki who lives in the watery depths of the Apzu, which also is the source of freshwater rivers and streams.

In the Bible, Yahweh also sits on a throne of fresh waters.

The throne of Yahweh is placed on the top of stream of sweet and fresh waters, from the Temple in Jerusalem, all the way to the Dead Sea.

Ugarit and Yahweh’s thundercloud imagery:

The sons of the Phoenician god Bull-El were born as bull-calves according to the Phoenician mythology. And one of his sons, the great god Baal-Hadad (Also known as Adad) is quite often depicted as a huge bull with sparkling lightning bolts surrounded by thunderclouds called the calves of Adad.

The thunderclouds, the heavy cloud, the thick darkness and the loud voice were the main characteristics of the Phoenician Bull-Gods. The Hebraic God Yahweh appeared quite often in the form of a thundercloud. And as described in the Old Testament (The Jewish Bible), at Mount Sinai, Yahweh appeared to Moses as a “Thundercloud”.

It is obvious that the Biblical thundercloud, and the voice of Yahweh as thunder were borrowed from a Phoenician mythical imagery.

According to the Epic of Gilgamesh, Baal-Hadad is a god who lives in a thundercloud.

According to Deuteronomy 4:11 and 5:22, Yahweh too lives in a thundercloud. In addition, the voice of the Phoenician

Bull-Gods was “Thunder”.
And so is the voice of the Hebraic god Yahweh: Thunder! This is not a coincidence, but rather a “copiage” of the much older Phoenician-Ugaritic-Mesopotamian myths.
Deuteronomy 4:11: “And you came near and stood at the foot of the mountain, while the mountain burned with fire to the heart of heaven, wrapped in darkness, cloud and gloom.”
Deuteronomy 5:22,23: “These words the Lord spoke to all your assembly at the mountain out of the midst of the fire, the cloud, and the thick darkness with a loud voice...”
From the Epic of Gilgamesh:
“There rises from the foundation of the heavens
a black cloud.
Adad thunders in the midst of it...”

*** *** ***

The Phoenician god Baal-Hadad fighting the Lotan “Tannin” (The dragon and lord of death, called Mot), the seven

headed serpent-dragon of the sea. Illustration by a medieval artist.

Yahweh-Elohim and the Phoenician-Ugaritic Bull-Gods and the golden calves:

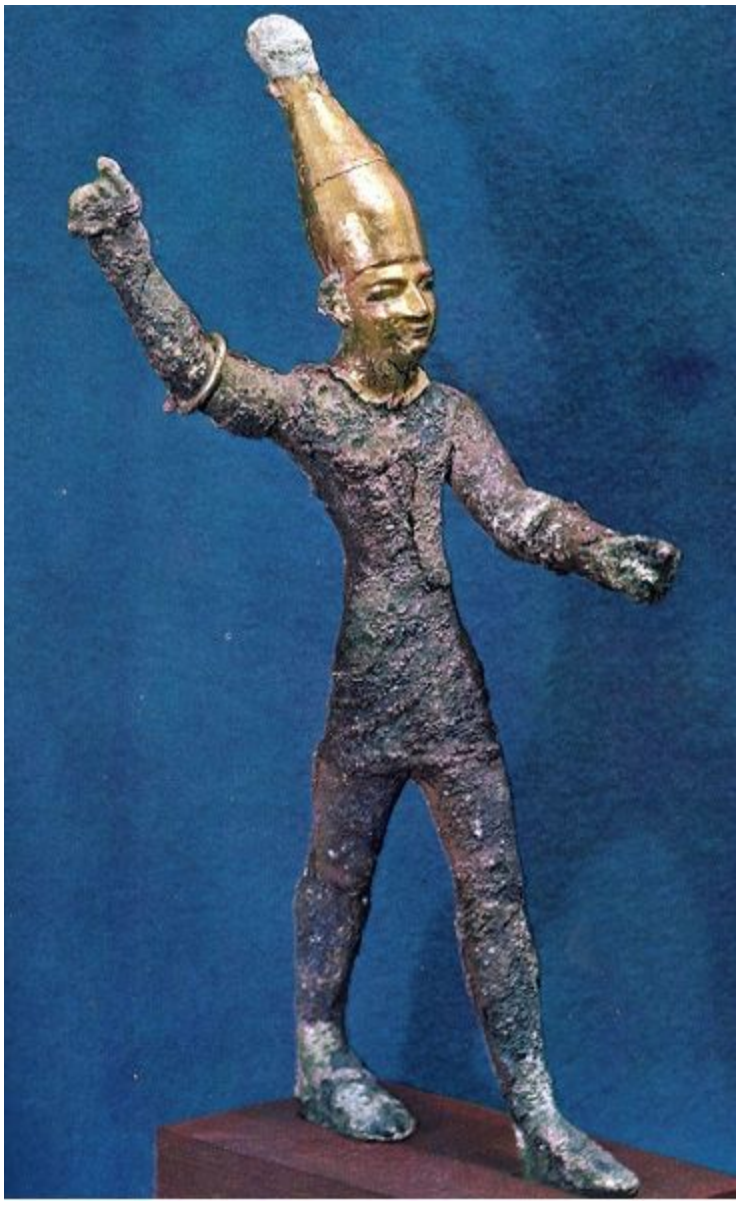
Short after the alleged apparition of Yahweh-Elohim to Moses at Mt. Sinai as a thundercloud, a Hebraic golden calf was fashioned in a Phoenician style. Apparently, there is a connection between the Phoenician “Calf” and the Israelites’ reason for fashioning their own golden calf.

At that time in history, the Hebrew god was depicted as “Bull-Calf” in the image of the Phoenician, Ugaritic and Hyksos gods, Bull-El, and Baal-Hadad of the Bronze Age. The “Bull” image or at least the “Bull” symbol played a paramount role in the early Hebrew Scriptures and beliefs.

This, became evident and unquestionable when the Hebrews used the Hyksos-Ugaritic Bull (Baal-Hadad) as symbol for their Exodus from Egypt.

Mar Girgess (St. George) fighting the dragon (The Ugaritic Tanin), by Raffaelo Sanzio (1483-1520).

Yahweh fighting the Tanin (Leviathan) by Gustave Doré, 1865.



God Baal of Ugarit.

God Hadad

The Phoenician-Ugaritic god Hadad/Adad (Baal-Hadad). A slab found in Ugarit, Syria.

Stele of God Hadad found at his temple site in Syria.

Stele of Baal-Hadad, found in Ugarit.

Site of the temple of god Hadad in Syria.

.

Baal-Adad
Baal-Adad, the Phoenician god of storms. From a stela found at Bethsaida, Samaria, Israel.

Baal of Ugarit.

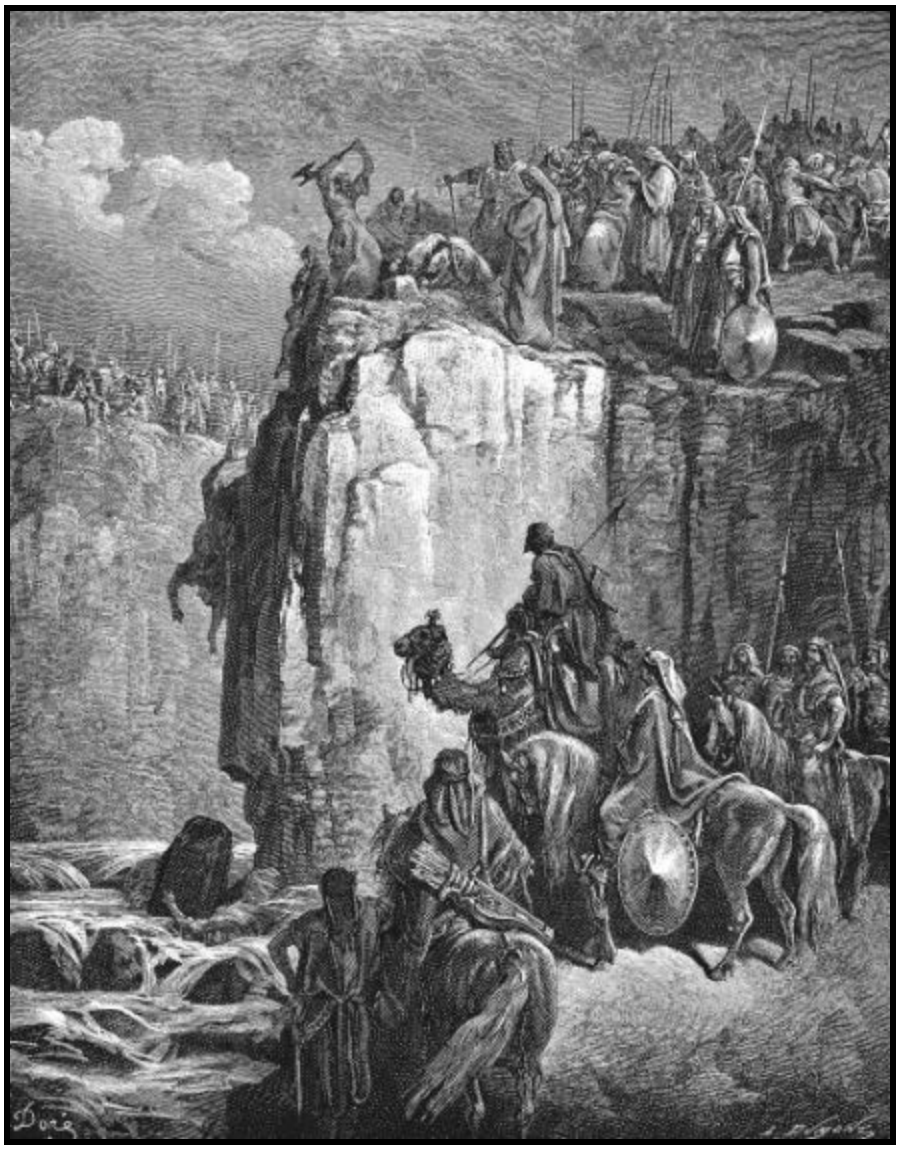
Baal of Mount Sapan. One of the early gods of the Israelites.

Baal of Mount Sapan (Baal-Zaphon) in Northern Syria, was the equivalent of the Amorite god Adad (Hadad), and one of the most important deities of the Canaanites. The early Hebrews (Habiru and Israelites) worshiped him as their own god, until their prophets waged a “hysterical” war was against him, and against all the Phoenician gods (Lebanon, Syria and the rest of the Canaanite lands).

Baal became associated with deities from several parts/regions of the Near East, such as Baal Hazor in Palestine, Baal-Sidon and Baal of Tyre (Melkart) in Phoenicia (Modern day Lebanon.) Worth mentioning here, that King Solomon has officially worshiped Baal, since he was introduced to the Israelite land by the Phoenician princess Jezebel, and Hiram, King of Tyre.

The worship of Ba’al was introduced into Israel by Ahab, the king of Tyre, in Phoenicia.

In the Bible, Baal is also called Baalzebub, considered by the early Hebrews as one of the fallen angels of Satan.
His temples were always built at high places, and the Israelites worshipped him regularly, despite fierce objection from the followers of Yahweh. Baal was known locally by many names, such as Bel and Merodach.
He symbolized the renewal and revival of the earth's vegetation each spring. His name derived from Ba’al, and the Anunnaki word “Ba-El”, meaning the chief lord, and an "owner".
The term lord meant the lord of the land. His temple in Nippur was called E-Kur. He was mentioned in the Bible, in Exodus and was called Ba’al-Tsephon, (Baal zephon) meaning the god of the crypt.
Ba’al Tsephon (Baal zephon) in the Bible:
Exodus 14:2 "Speak to the children of Israel, that they turn back and encamp before Pihahiroth, between Migdol and the sea, before Baal Zephon. You shall encamp opposite it by the sea.
Exodus 14:9 The Egyptians pursued after them: all the horses and chariots of Pharaoh, his horsemen, and his army; and overtook them encamping by the sea, beside Pihahiroth, before Baal Zephon.
Numbers 33:7 They traveled from Etham, and turned back to Pihahiroth, which is before Baal Zephon: and they encamped before Migdol.



Slaughter of the prophets of Baal, by Gustave Doré.

*** *** ***

Stela of Hator, the Phoenician-Egyptian name of the Lady of Byblos, found in Byblos (Modern day Jbeil) in Lebanon.

Hathor and Arabah:

Arabah is a barren district, referring to the Jordan valley, extending from Mount Hermon to the Gulf of Akabah.

Religiously, Arabah is linked to Hathor the Lady of Byblos and the worship of the Golden Calf and Yahweh.

The Egyptian Hathor which appeared seated on a large Egyptian throne was in fact the Phoenician “Lady of Byblos” (Modern day Jbeil in Lebanon) who was associated with the sun in Phoenicia, and who later gave birth to the imagery of the cow-sky-goddess in Egypt.

Hathor was depicted as a golden calf and was worshipped at her shrines at Byblos, Har Timna in Arabah, and Serabit el Khadim in the southern part of the Sinai Desert.

At one time in ancient history, she was a major goddess in the Egyptian pantheon.

The Lady of Byblos as Hathor as shown on an Egyptian mural.

Painting of the worship of the calf by Poussin Nicolas.

The early Hebrews at one time worshiped their God Yahweh as a Golden Calf. It is obvious that the Jewish worship of the Golden Calf was inspired by Egyptian-Phoenician worship of Hathor-The Lady of Byblos and Canaanite rituals.

*** *** ***

Tanit: A Phoenician grave marker in Carthage, depicting a sun disc, a crescent moon and a triangle. In the center, an anthropomorphized representation of goddess Tanit.

Circa 2nd B.C.-1stB.C .

Symbol of Tanit

The sun disc refers to the divinity status of Tanit. Inside the disc we find a 12 petalled rosette, which is also a symbol of Tanit. Worth mentioning that the sun disc, the triangle and the crescent moon were also symbols for Tanit.

The cresent moon mounted on the top of a triangle is another symbol of Tanit.

Inside the square we find inscriptions dedicated to the Phoenician God Baal.

The symbols and inscriptions provide divine protection for the cremetad dead from Goddess Tanit and her consort God Baal Hammon.

Phoenician funerary stele, sandstone, depicting the sign of goddess Tanit, 7th Century B.C. Translation of the Phoenician inscription on the stele: “Stele of Milk son of Ashtartga.”

Tanit “Thanit”: Phoenician/Ugaritic. Noun.

Tanit was known as the lady of Carthage, and the “Face of Baal”. She was the great goddess of the Carthaginians and the protector of city of Carthage. Tanit was listed first in the order of importance rank of all the deities in Carthage.

Carthaginian silver coin.
Coin of the moon goddess Tanit, circa 320 B.C.

The Phoenicians built a magnificent shrine/temple for her. It was so splendid to a point that when the Romans invaded Carthage, they preserved and defended it while destroying the entire city.
Later on, the temple of Tanit was devoted to Astarte, a goddess made in the image of Ashtaroot, a Phoenician and Anunnaki goddess.
Tanit was also called:

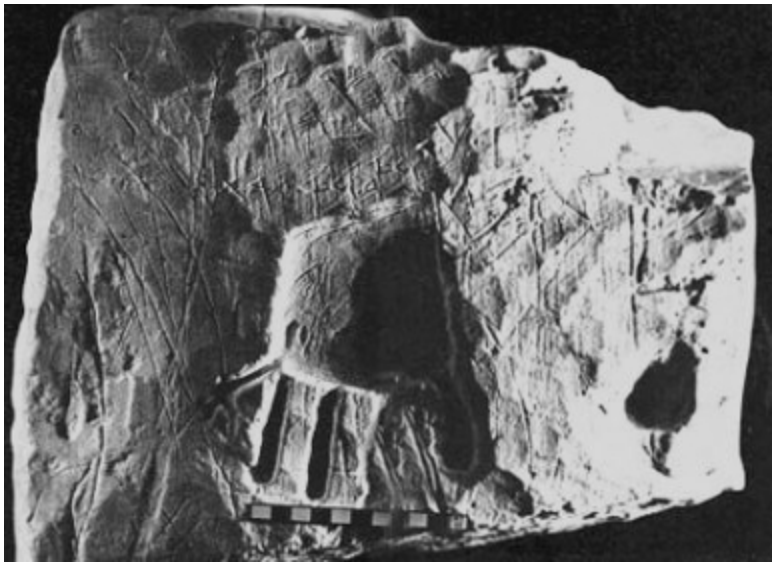
- a-Tanith,
- b-Tent,

- c-Thinit,
- d-Tinnit,
- e-Rat-tanit,
- f-Tanis in Greek.

The Romans called her:

- a-Dea Caelestis, “The heavenly goddess”,
- b-Virgo Caelestis “The heavenly virgin”,
- c-Caelestis Afrorum Dea, “The African-Carthaginian heavenly goddess”.
- d- Juno Caelestis.

*** *** ***



Inscriptions on Khirbet El-Qom Tomb, circa mid-8th century B.C., found in the west of Hebron in Judea.

Inscriptions:
Ryhw H’shr. Ktbh
Brk ‘Ryhw Lyhwh
Wmtsryh L’shrth Hwsh’lh
L’nyhw
L’shrth
Wl’..rth
Translation:
UrYahu the chief of writing.
Note: Ktbh is similar to Ana’kh Kitbu and Arabic Kitab, which means book and/or writing, also used in Frasi, Urdu, and Turkish.
Bless UrYahu by YHWH.
Note: Brk is similar to Barakat in Hebrew, Urdu, Farsi, and Arabic, which means blessing.
And from his enemies/rivals by Ashrth deliverance by her.
Note: Ashrth refers to Tanit and Ashtarte-Ashtaroot.

Ashterote in Hebrew, Phoenician and Arabic).
by OnYahu
by Ashrth
and by Ashrth
The hand engraved on this slab represents the blessing of Ashrth (Ashtarte-Ashtaroot). Some have interpreted the hand as a sign of deliverance and generosity.
While a larger group of historians including Europeans and Arabs, spiritualists and students of Mesopotamian arts and Phoenician mythology believe that the hand represents “Himaya”, which means divine protection against the “Evil Eye”.
In modern Arabic literature, and especially in Lebanese, Palestinian and Syrian spoken languages (Dialects), the hand of protection is called “Kharza”, which serves as a shield against the “’Ayn Al Fasida” (Evil Eye) and “Hasad”, which means envy and jealousy.
It is quite common to see toddlers and babies in the Near East and the Middle East wearing “Kharza” around the neck to “repel” evil, envy, and jealousy of evil-doers.
Numerous “Hand-Amulets” were found in Tyre, Sidon, Byblos and Ashkelon. Similar Amulets with inscriptions addressed to Tanit were found in Carthage.
The hand of Tanit and/or Ashrth became a blessing-hand and is used as a protective amulet in Judaism, and is called Hamesh. In Arabic lore, it is called “Hamsa” or “Khamsa” and “Yad Fatmah” (The Hand of Fatima). A few centuries later, the illustration of an eye was added to the hand-amulet and engraved in blue color in the center of the hand. On some Muslim and Arabic amulets, the following sentence: “Ayn Al Hased Toubla bil ‘Ama” was added to the illustration, and which means:” The eye of jealousy or jealous shall be damned by blindness.”
Translation word-for-word:
Ayn: Eye.
Al Hased: The jealous.

Toubla: Damned. Be destroyed.
Bil: By.
‘Ama: Blindness.
Historically speaking, the Phoenician hand symbol in its various designs, illustrations and inscriptions such as “Palm Amulet”, “”Hand of Protection”, “The Hand of Tanit”, and the Hand of Ashrth” gave birth to the Jewish (Judaic), Arabic, Muslim and modern hand-protection amulets.
Worth mentioning here, that in Ugaritic and Phoenician, the “Hand of Protection” is called “Kappu”. From Kappu, derived the Arabic words “Kaffu”, and “Kaf”, which mean the palm, and the hand.
Also worth mentioning that the Arabic word “Khamsa”, which means five, derived from the Phoenician and Ugaritic word “Khamishu”, which also means five.

*** *** ***

Stela of “Protection-Hand” dedicated to Tanit, goddess of Carthage.
Notice the engraved triangle and rosette; they are the symbols of Tanit.

Phoenician princess Dido.

Dido by Pierre Narcisse Guerin (1774-1833).

Dido “Didon”: Phoenician Noun. Name of the Phoenician princess who established Carthage in Tunis. She was also called Elisha.

Dido in Carthage:

When Dido landed in Tunisia, the instructed her to build a shrine to Uttu. Dido asked the gods “Lords, how can I build a shrine if I don’t own a land?” And the gods instructed her how to build Carthage (Cartaghenna). Then, Dido asked again: “With what? Oh Lords, the people of the land would not sell me enough land to build a shrine…” And the gods told her what to do.

Here is the fascinating story (never told before) of how Dido acquired enough land to build a temple for the Anunnaki. It goes like this: A 9th century B.C. Phoenician tablet discovered among the ruins of the ancient Phoenician city of Carthage in Tunis contained a passage mentioning trade of goods and commerce exchanged between the Hyksos (Ancestors of the Armenians) and the Phoenicians who shared many enemies in common such as the Assyrians and the Babylonians.

The inscriptions on the tablet were written in the early form of the Phoenician-Aramaic alphabet widely used back then

in the court of Persia, Egypt, Israel/Palestine, Syria and among many Semitic tribes.
The Phoenician passage referred to the Phoenicians and Armenians trade of raisins with the Greeks and the Romans. Three different kinds of grapes mentioned were: 1.The Muscats,
2.The Sultanas,
3.The Currants, which were very popular in the Mediterranean basin and in the Middle East.
Around 1100-1200 B.C., the Phoenicians and the Armenians began colonial vineyards in Europe and Asia Minor. The Phoenicians started their vineyards colony in Corinth (Macedonia), Malaga and Valencia (Spain), while the Armenians began theirs in Turkey and Iraq.
Those colonies had the perfect climate for growing grapes and were conveniently located to facilitate a global trade.
It is well documented that, the Phoenicians and the Armenians were the world's first viticulture experts.
Another segment of the passage tells us about the story of Elissa, princess of Tyre who became queen of Tyre in the 9th century B.C., and the murder of her husband on the hands of Pygmalion, her brother.
Horrified, queen Elissa departs from Tyre and heads toward Tunis. Upon her arrival to the new lands of Tunisia, princess Elissa asks for an asylum. The natives told her that she can stay on a piece of land not bigger or wider than an area which can be covered or "measured" by the skin of a cow! Elissa had no cows. So, very cleverly, she asked the natives if she could use a small piece of a lace instead. (It was the idea of the Anunnaki). It is not difficult for any one of us to guess what was the reaction or the answer of the natives.
Without hesitation, they granted her their approval.
Elissa asked them again whether the land must be totally covered by this very small piece of lace or measured by it. And the natives replied that she is free to use any method she prefers. To them, it did not make any sense or any

difference, for this very small piece of lace she is holding in her hands will not cover or take the space of more than 10 inches of a dry land.

And Elissa began the most ingenious topographic and geodesic task of all time. She took the Armenian piece of lace and began to loosen up each knot, one by one, until she undone all of it. Dido managed to get an extremely very long stretched thread exceeding 4 kilometers in length which she placed on the ground in the form of a circle, thus marking the borders of her new land.

Elissa got her land and built a temple for the gods, and from 4 kilometers, Elissa expanded her tiny land to become the legendary city of Carthage.

The gods were pleased and changed her name to Didoon, meaning the Princess-Goddess. Worth mentioning that the great Hannibal was from Carthage, a descendant of Dido. Didoon ended her life tragically by committing suicide to avoid marrying a local prince.

*** *** ***

Dido “Elisha” on a coin circa 1550 A.D.

A coin circa 1550 A.D., depicting Carthage and its walled city.

Dido “Elisha” built Carthage in 814 B.C.

A coin circa 251-253 A.D., depicting Dido worshipping at the temple of Melkart.

This scene represents Dido’s offering to Melkart, and asking the Phoenician god to help her in her journey to Tunisia to found Carthage.

A coin circa 253-260 A.D., depicting Dido worshipping at the temple of Melkart.

A coin circa 253-268 A.D., depicting Dido worshipping at the temple of Melkart.

A coin 218 A.D., depicting Dido overseeing the building of her city Carthage in Tunisia.

A coin 220-222 A.D., depicting Dido overseeing the building of her city Carthage in Tunisia.

*** *** ***

Chamash: Chamash (fourth from left) rising in the early morning.
Adda Seal, Sippar 2300 B.C.

_____.

On his left, goddess Ishtar (Inanna in Sumerian), and on the far left, Ninurta, the god of thunder and storms. On his right we see the Sumerian god Enki (Ea in Akkadian). On the far right, stands Usmu, his vizier “Vizir”.

Detail: Chamash rising in the early morning.

Chamash: Sumerian/Assyrian/Akkadian. Noun.

Chamash is the sun god, and the son of Sin and Ningal, created by the Anunnaki.
In Akkadian and Sumerian, Chamash means the sun.
In the Akkadian and Sumerian clay tablets, Chamash is depicted as “the supreme judge of heaven and earth”, and “the lord of all living creatures.”
Chem and Chema in Phoenician and Ugaritic mean the sun and are used as a symbol for the heavens.
In the Sumerian mythology, Chamash is associated with god Utu. (^{d}ama, in Akkadian).
Chemsho in Aramaic.
Chemsho in Syriac.
Chemesh in Aramaic.
Chamashu in Akkadian.
Chamashu in Assyrian.
Chimsha in contemporary Assyrian Eastern dialect.
Chimsho, in contemporary Assyrian Western dialect.
Chams and Chamsu in Arabic.
Chemesh in Hebrew.
Chamash in Sumerian.
Cham and Chem in Phoenician.
Chem in Ugaritic.
Chapsu (Šapšu) in Ugaritic.
Chameta, in contemporary Assyrian Western dialect.
Chamo, in contemporary Assyrian Western dialect
“Ultu zit shamsi adi erib shamsi”- Esar Haddon.Translation:
“From the rising of the sun to the setting of the sun.”
Zit shamsi means the rising sun, in Ancient Assyrian.
Epistemologically, the word Shams meant bright light and/or to be brilliant.
Later on, it became associated with the sun.
During the early years of Islam, the Arabic word Shams represented the light (Nour, or Nur), however ascetic

Muslims, and particularly the Sufis (Sufiyin) associated Abraham (Ibrahim in Arabic) with Shams (Sun).
The Arabic word Shams meaning light and sun appeared 33 times in the Quran (Koran).

Chamash standing before Hammurabi who is holding in his right hand his famous code of laws, known to us as the "Code of Hammurabi".
A bas-relief from Susa, 18th century B.C.

Two Babylonian slabs representing the scene of the “Reception of the Code of Justice”, presented by Chamash to Hamurrabi,

who seated on his throne.

Wearing the crown of divinity, Chamash rises from Mashu’s Mount. The rays emanating from his shoulders and arms represent the sun.

*** *** ***

Ninhursag
Ninhursag is shown here as the goddess of irrigation.
18th Century B.C., Mari.

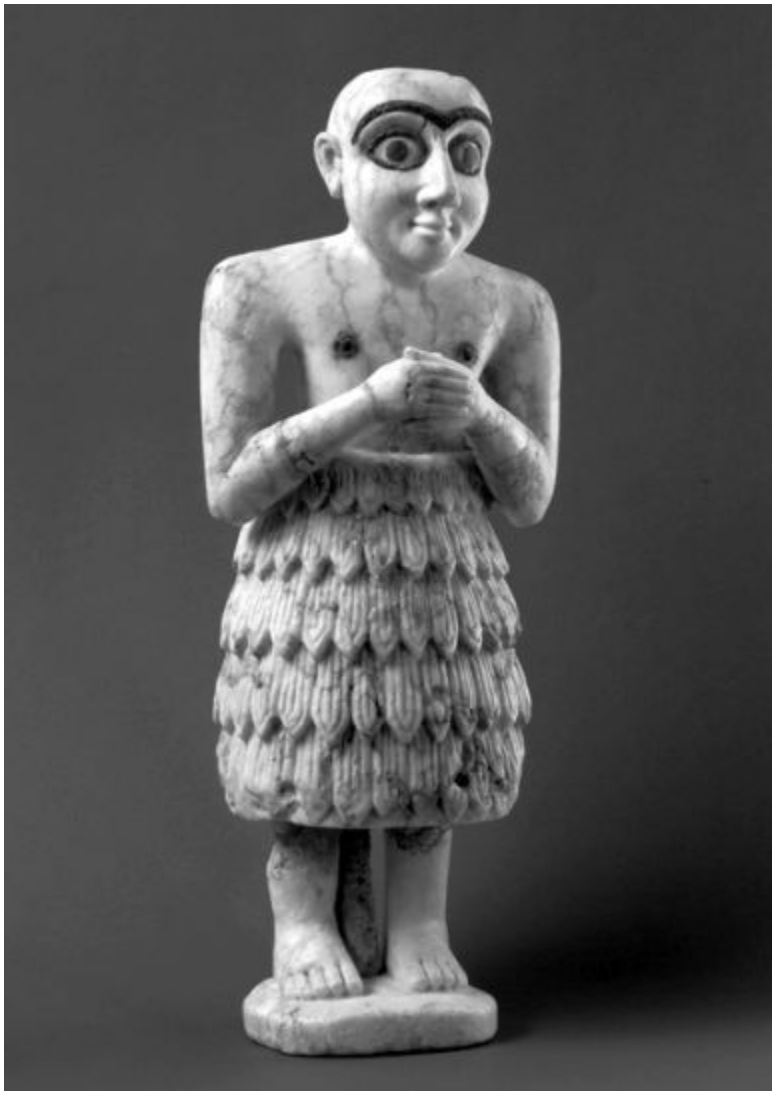
The jar she is holding represents fertility of the lands, irrigation and the major importance of water in the daily life of the Mesopotamians. In the photo on the right, the beeds or pearls represent fruits, symbol of the flourishing agriculture and fertility of the lands of Mesopotamia.

_____

Ninhursag was also called a mother-goddess.
The word Ninhursag means queen of the mountains, composed of two words:
a-Nin, a prefix which means a queen, a female deity.
b-Hursag, which means a mountain.
Ninhursag was also a goddess of fertility and midwifery.

In several passages from the Akkadian-Sumerian clay tablets, she was also associated with Nanna, who was called the “Creator of Man”, and the “Earth Mother Goddess.”

*** *** ***



Eannatum

Early Dynastic II Votive statue of Eannatum, Prince of Lagash (2600-2340 B.C.) Alabaster, lapis lazuli and pearl inlays.

_____

Eannatum: Sumerian. Noun. Name of the king of Lagash, and the grandson of Ur-Nanshe. Ennatum conquered all the territories and lands of Sumer, and annexed the kingdom of Kish, as well as Uruk, Larsa, Nippur, and Ur.

Tree of Life.
Cylinder seal with the Anunnaki solar disk of Ashur, with two eagle-headed gods before the Tree of Life.

The blossoms on the tree would appear as pomegranates, to many readers, and especially to art critics and students in the Western Hemisphere, but the “Initiated Ones” recognize them as “mushroom flowers”, used as a symbol of several secret esoteric, metaphysical and Gnostic societies in the Near East, Middle East, Anatolia and the ancient world, including: The Mayas, the Incas, the Mesopotamians, the Assyrians, the Chaldeans, the Akkadians, the Babylonians, the Arwadians, the Hittites, the Phoenicians, “The Brotherhood of Hiram”, the “Legion of Solomon”, the Knights Templar, the Knights of the Order of St. John of Malta, the “Circle of the Serpent, the “Brotherhood of the Fish”, the Hittite “Order of the God-Bird” at Aznavur, near Panos, the Masonic lodges in Alexandria, Beirut, Damascus, so on.

The Anunnaki wing of Asshur appeared in many ancient inscriptions and on statues of various civilizations and centers of worships, from Guatemala to Ghotic cathedrals in France, and from pillars in Persian and Roman palaces to Phoenician altars and fortresses of Crusaders and Byzantines in Malta, Cyprus, Syria, Turkey, Jordan, Lebanon, etc…

Ashur as the King of Babylon dressed into an Anunnaki motif.

The Symbol of Ashur depicting the three manifestations of Elohim or God.

Ashurai kings were servants of God. They were the first king-priests of ancient times.

*** *** ***

Dagan. From a Babylonian slab.

Dagan: Ancient Assyrian/Babylonian. Noun.
Name of the fish god of the Philistines and the Phoenicians. He is human in physical form from the waist up, and a fish from the waist down.
Dagan as Dagon was worshiped by the Amorites and inhabitants of Ugarit, Elam and Amrit. Dagan was also the Assyrian and Babylonian god of earth, fertility and the underworld. Dagan is also known as Dagon in Phoenician and Ugaritic.
Dagana in Akkadian.
Daguna in Akkadian.
Dagnu in Ugaritic.
Dagan is mentioned in several passages of the Bible.
Judges 16:23: Now the lords of the Philistines assembled to offer a great sacrifice to Dagon their god, and to rejoice, for

they said, “Our god has given Samson our enemy into our hands.”
1 Samuel 5:2: Now the lords of the Philistines assembled to offer a great sacrifice to Dagon their god, and to rejoice, for they said, "Our god has given Samson our enemy into our hands."
According to Philo Byblius, Dagaan (Dagon) was the god of the plow and grains.

Ruins of the temple of Dagan in Israel.

*** *** ***

Tablet of the legend of the Ugaritic Danel written in Ugaritic, and found in Ras Shamra, Ugarit, Syria.

Danel “D’nil”: Ugaritic/Phoenician/Hebrew. Noun.
Name of an Ugaritic-Phoenician king, also known as king of the Haranamites, mentioned in the Aqhat Epic.
In the eyes of his contemporaries, Danel was semi-divine and a sage. He was known to them as Ghazir and Yadinel, which mean either “God judges” or “God’s judge”, and as such, he was called the righteous judge who defends the rights of widows and orphans.

For centuries, the Ulema have stated, that the Hebrew Daniel was a copy of the Ugaritic-Phoenician Danel (D’nil). Many Jewish historians disagreed.

The Biblical story of Daniel was taken from a north Canaan poem dated 1500 B.C. Several texts were found in Ugarit, Amrit, Egypt, and Byblos (Modern day Jbeil), referred to Phoenician-Ugaritic Gods, such as Danel, who was transformed into the Biblical Daniel by the early Hebrews.

Danel (The prototype-original historic and mythological source of the Biblical Daniel) is an Ugaritic-Phoenician-Hebrew noun, derived from the archaic Ugaritic word Dnil, which means just.

Several texts were found in Ugarit, Amrit, Egypt, and Byblos, and numerous passages referred to Phoenician-Ugaritic gods, such as Danel (D’nil), who was transformed into the Biblical Daniel by the early Hebrew scribes.

*** *** ***

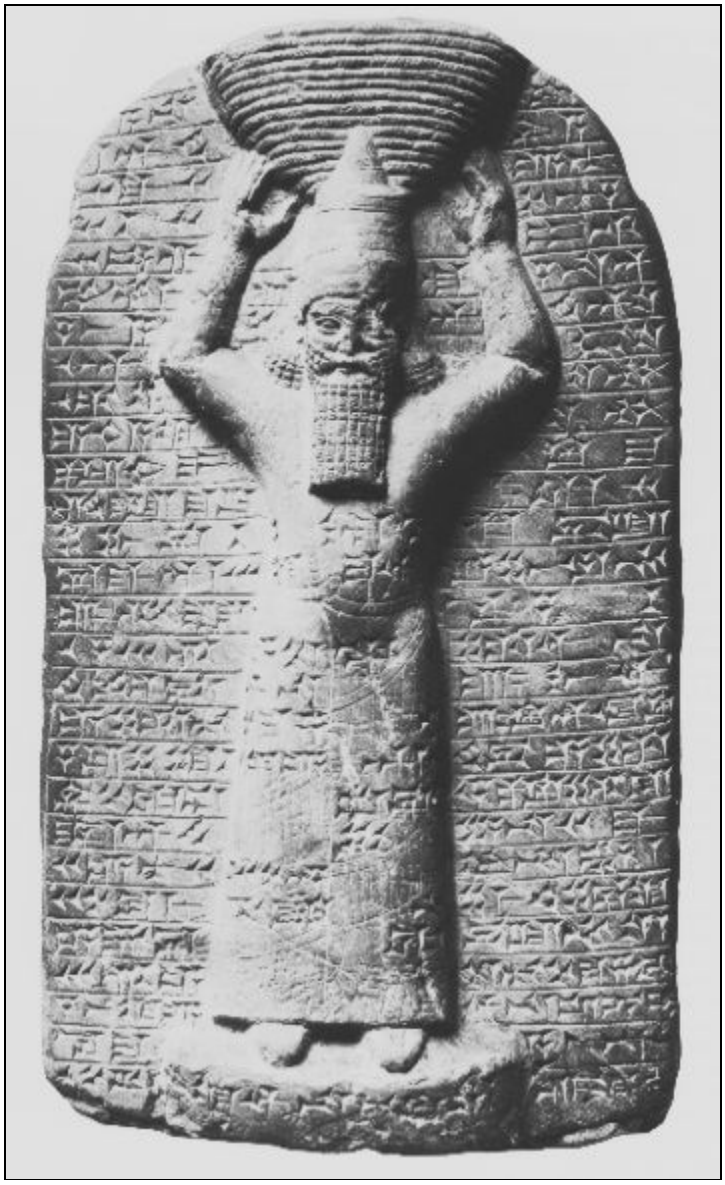
Assur-Bani-Pal
Relief of King Assur-Bani-Pal (Ashurbanipal) reposing with his queen in the Royal Garden.
Gypsum, North Palace, Nineveh. From the Neo-Assyrian Period, 1000 B.C.- 612 B.C.

_____

Assur-Bani-Pal is known in Greek writings as Sardanapalus and as Asnappeer or Osnapper in the Bible.

Assur-Bani-Pal is famed for his magnificent library at Nineveh, which contains literary treasures and magnificent epics/poems about the Anunnaki-Sumerian-Assyrian gods and goddesses.

Assur-Bani-Pal's library contains a collection of 20,000 to 30,000 cuneiform tablets, and approximately 1,200 distinct texts. It was not the first library of its kind, but it was one of the largest and fortunately one of the most important libraries to survive to the present day. Most of it is now in the possession of the British Museum or the Iraq Department of Antiquities.



-**Assur Bani-Pal building his city.**
This stela depicts him as a builder lifting a reed basket containing either stones’ mortar or bricks to a consttuction’s site.

Apsu An Akkadian seal showing Gilgamesh and Enkidu meeting the great God Ea in the Apsu (In the center), where he lives.

Abzu “Apsû”: Sumerian/Akkadian. Noun.

Name of the subterranean waters, also known as the Sumerian limitless and endless space, out of which the first waters precipitated. This is where god Ea, the father of the waters and lord of knowledge lived.

We learned from the Babylonian myths and poems that god Ea lives underneath Earth; a region that floats over an immense ocean of fresh water found in the “Apzu”, located in the southern area of Babylon. According to the Mesopotamians, that region was the source and origin of all the waters on Earth.

In the Phoenician and Ugaritic myths, Bull-El or El resides deep inside a mountain, referred to by the ancient scribes as “Tehom”, which is the source of the fresh and the salt water of the oceans, exactly as mentioned in the Sumerian texts!

Anu On this ancient Assyrian slab, we read:

“Anu sar Igigi va Anunnaki.”

Translation: “Anu king of Igigi and Anunnaki.”

And: “*Anu sar El-nuni rabi u Anunnaki.”*

Translation: “Anu king of the great divine chiefs and Anunnaki.”

Subjects bringing dates (Palm dates/fruits) to Anu seated on the left.

Anu in Sumerian, and Babylonian.
An in Sumerian, and Chaldean.
The word “An” was commonly used by Hurrians, Phoenicians, Elamites, Subarians, Sumerians, Akkadians, Medes, and Kasites.
Anu in Egyptian
Anum in Akkadian.
Name of the chief god of the Annunaki.
In the Akkadian clay tablets, Anu is depicted as the king of the Igigi, however, in the Assyrian tablets, Marduk is the king of the Igigi.
An was the lord of the heavens, the heavens’ supreme god, and the chief god of the Annunaki.
Anu was also the eternal sea, the infinite space, and the creator of the gods, including the peoples of Earth. He is Niudimmud's father, and the son of Kishar and Anshar. Antu was his wife.
Their union created many children known as the Anunnaki and the Utukki.
His sons were Enlil, Enki (Ea), and Ninhursag, also called Ninkhursag. The Eanna in Uruk was dedicated to him and to

his first consort Antu.
Even though An was the creator of the gods and goddesses, including the peoples of the earth, he lost his privileged position to his son Enlil (3000-2500 B.C.) His main temple was in Uruk, where he was worshipped as the god of that city. Later on, his daughter Inanna became a co-god of Uruk.
An mated with the goddesses Ki and Nammu.
His union with them gave birth to numerous gods.
In Sumerian, “An” means:
a- Sky.
b- High.

*** *** ***

Inanna on her throne.
Circa 2000-1600 B.C., Akkad period. Nephrite.
Cylinder seal. Mesopotamia.

On this Akkadian seal, Inanna (Ishtar) is seated on her throne, and gestures to two worshippers.
On the right, stands one of her female servants. On the left, a female attendant pours a libation into a vessel. All hands’ positions and gestures are ritual.

Inanna as a Sumerian goddess.

Inanna: Sumerian/Akkadian/Assyrian/Babylonian.
Name of the most important goddess of the Sumerian pantheon in Mesopotamia. She was the Sumerian goddess of fertility, love, and war, and the ultimate femme fatale of the Akkadian, and Sumerian pantheon.
Inanna was the sister of Utu.
She appeared in two major Akkadian and Sumerican epics, the “Epic of Gilgamesh,” and the “Cycle of Inanna.”
She figured prominently in the epic/poem of “Inanna Descent to the Underworld.” This story was written on clay

tablets, circa 1750 B.C. Inanna was also the legendary Sumerian goddess who created the first prototypes of Man.
The Sumerian epics tell us that Inanna broke the hearts of so many gods and Anunnaki leaders, among them were Dumuzi and Enkindu. But finally, she settled down and married Dumuzi.
During the early period of the Akkadian reign in Mesopotamia (c.2334-2154 B.C.), Inanna was associated with Ishtar.
Other names and spellings of Inanna:
Innin.
Innini.
Ishtar.
Nin-me-sarra, which means the Lady of Myriad Offices.
Ninsianna, which means the personification of Venus.
Queen of all the “Me.”
Ninanna, which means queen of the sky.
Nu-ugiganna, which means the Hierodule of Heaven.
Usunzianna, which means the Exalted Cow of Heaven.
Astarte.
Istar (Ishtar). During the early period of the Akkadian reign in Mesopotamia (C.2334-2154 B.C.), Inanna was associated with Ishtar. As Ishtar, she was the Phoenician goddess of love and war.
Ashtar.
Asherat.
Asherah.
Ashtaroot and Ishtar in Phoenician.
Ashtoreth and Ashtaroth in Hebrew.
Ashteroth in Canaanite.
Atargatis in Greek.

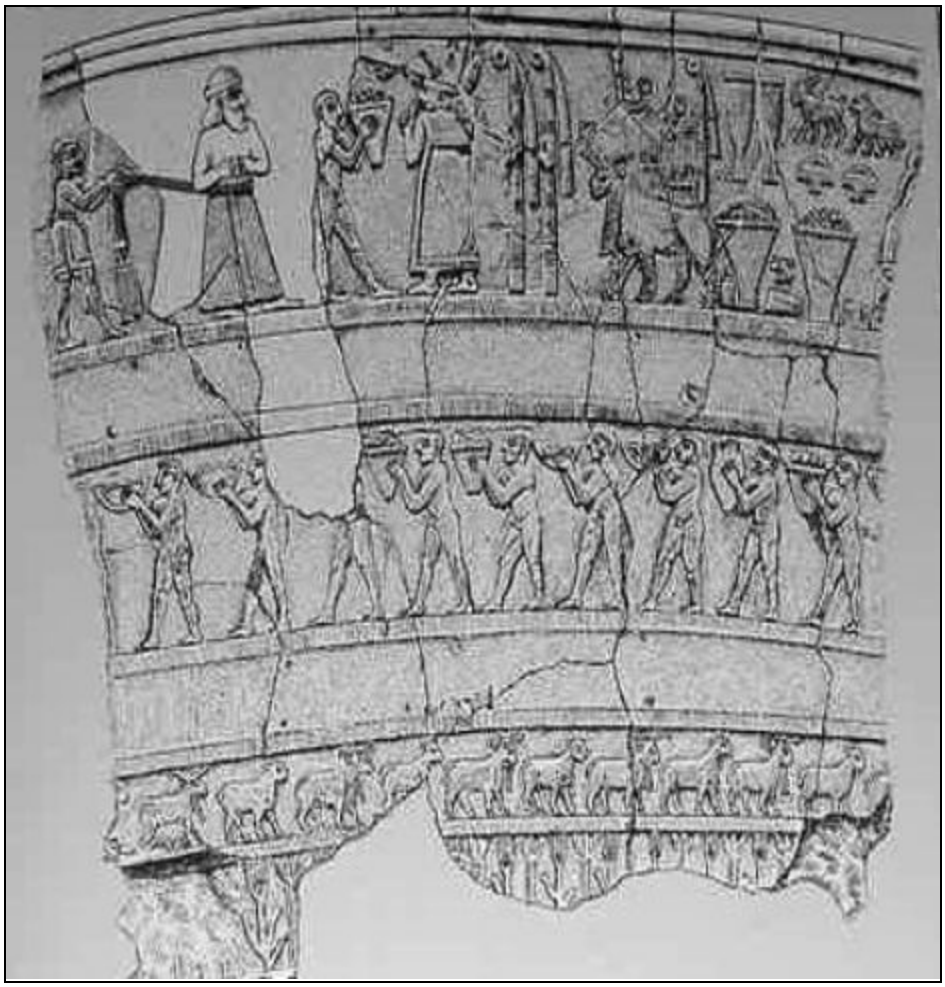
Inanna as a Canaanite Goddess.

Goddess Inanna in front of the Hullupu tree.

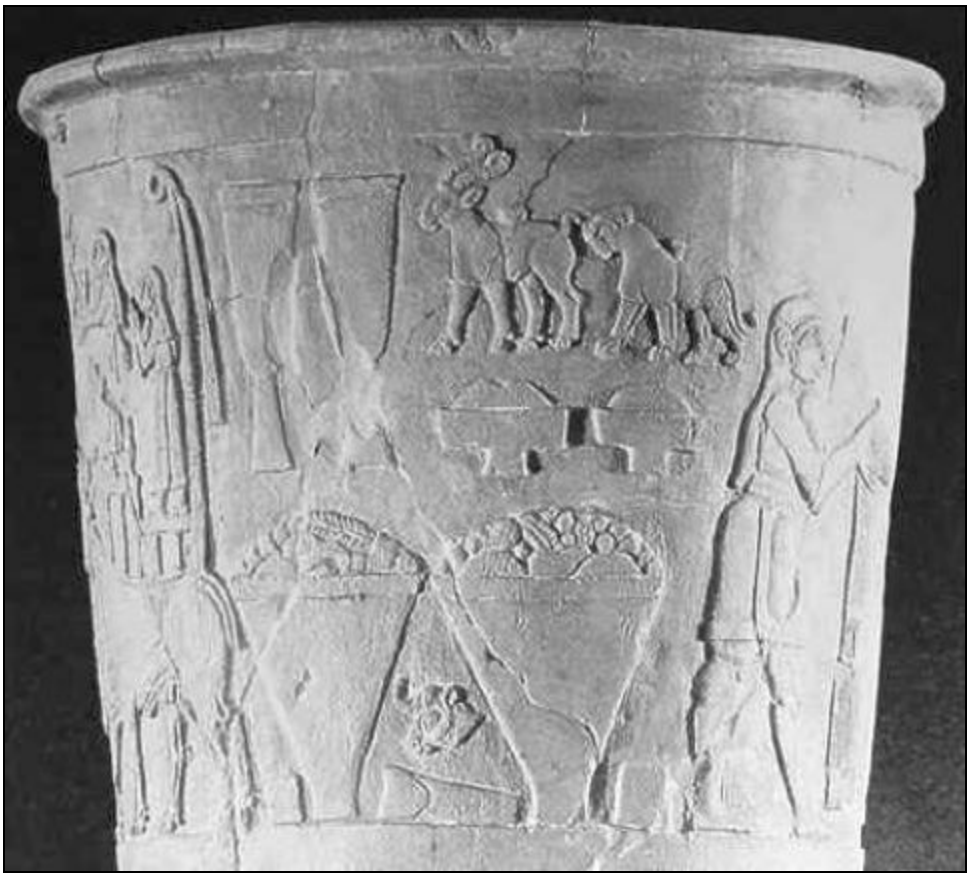
According to a Babylonian myth/epic, it was Inanna who planted the tree on the banks of the Euphrates River.

Ur-Nammu Ziggurat Dedication.

“For his lady Inanna, Ur-Nammu, the mighty man, the king of Ur, the king of Sumer and Akkad, built her temple .”



A 3,000 B.C. Warka vase from Uruk showing a ritual scene of offerings to Inanna, depicted on the very the top of the vase.



A vase from Uruk showing a priest and subjects offering the harvest to Inanna.

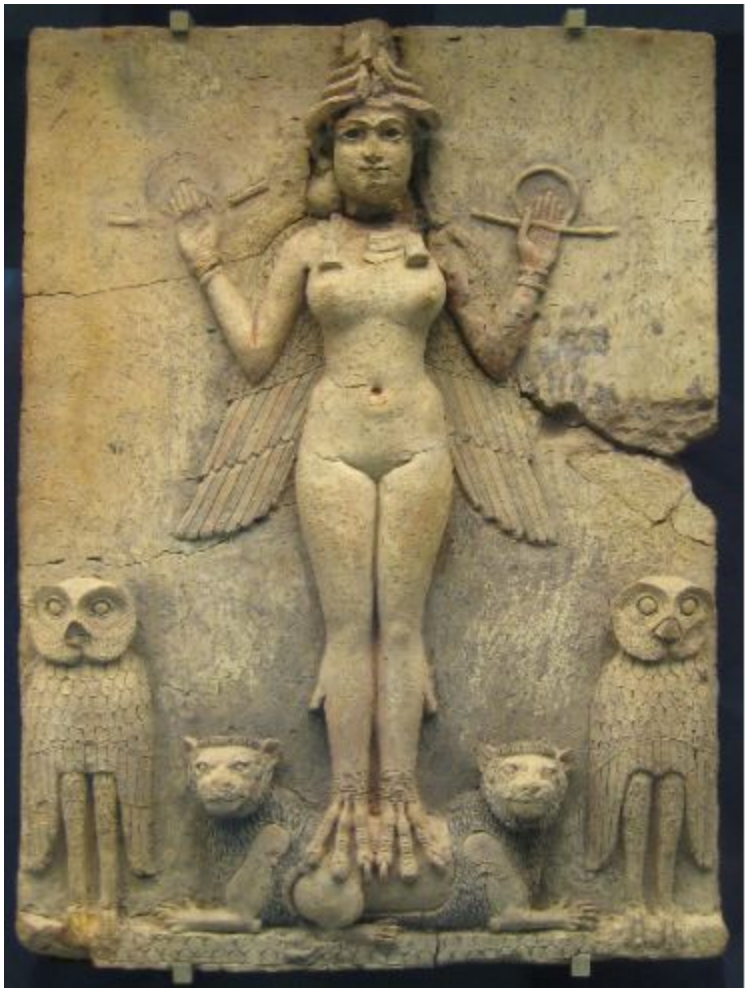
A subject offering a basket of fruits to Goddess Inanna.

Inanna as Innina was the daughter of Sin and Ningal and sister of Shamash. She is also known as “Nin.an.na”, which means the “Lady of the Heaven”, and the “Sister of god An. She is mentioned in many myths, such as:

- a-Inanna's descent to the netherworld.
- b-Inanna and Enki.
- c-Inanna and Sukalletuda.
- d-Itar/Inanna and Bilulu.

Innina was depicted, on seals, as an armed goddess with a bow and quiver. In Babylonian astrology, Innina’s planet is Dilbat (Venus), and the Bowstar/Sirius is assigned to her.
Her symbol is the eighteen or sixteen-pointed stars.

Her sacred number is fifteen and her sacred beasts are the lion and dragon.
Innina was worshipped at seven cult centres.
1-Arbela.
2-Ashur.
3-Babylon.
4-Calah.
5-Erech.
6-Nineveh.
7-Ur.



Ininna as Ishtar or Ereshkigal on a Sumerian tablet, 1800-1750 B.C.

Ishtar on a Sumerian tablet.

Ishtar as the Phoenician Goddess Ashtaroot.

Throne of Astarte (Ashtaroot) at the Emple of Eshmun.

Ishtar holding the “Tree of Life”, her traditional symbol, early 2nd Millennium B.C.

*** *** ***

Enlil

Subjects paying homage to god Enlil, engraved on a “Kuduru” which is a land’s boundaries stone.

On the left side of the Kuduru and above his head, the sign/symbol of Enlil’s, in the form of a star is engraved.
The second symbol is a cresent which represents the moon, and the third symbol is a circle (A sphere) which represents the sun. Combined together, the three symbols

represent the absolute authority of Enlil over the world.

Ur-Nammu and god Enlil, with the Tree of Life between them. Detail from the "Ur-Namma Stele".

Ellil “Enlil”, “El-lil”, “Ellil”: Sumerian/Akkadian/Assyrian noun. Enlil is the most commonly used version.
It is composed of two words:

- a- En, which means lord;
- b-Lil, which mean air; sky, and sometimes, spirit.

He is sometimes referred to as Nunamnir. Enlil “Ellil” was the Sumerian god of wind and air; the head of the new generation of gods for the Sumerians and the Akkadians.
Although Anum and Enlil both are supreme gods and kings of heaven and earth, it is Enlil who presides over the assembly of the gods and the Council of the Anunnaki (Majlas), with absolute authority.
In Mesopotamian religion:
Enlil is the most important god in the Mesopotamian pantheon.
In Sumerian religion:
Enlil was the god of the wind. He is called:

- a-Father of the gods;
- b-King of heaven and earth;
- c-King of all the lands.

According to the Sumerian mythology, Enlil separated the heaven and the earth. He is the supreme god who decided upon the destiny of the world.

In Assyrian/Babylonian religion:

Enlil is often called “King of earth”. He is the merciless and vengeful god who sent the cataclysm to earth.

He created the ferocious monster Labbu in order to wipe out all human kind.

In Akkadian religion:

In the Akkadian mythology and religion, Enlil’s name changed to Bel, “The Lord,” who was the god of order in the universe, and master of humanity’s destiny.

Lineage:

According to the ancient Akkadian/Sumerian/Babylonian texts, Anu, the head of the Sumerian family tree had two sons, Enki also called Ea, whose mother was Antu, and Enlil, also called Ilu, whose mother was Ki.

Note: Marduk who would become the god of the Babylonians, was Enki and Damkina first born son.

Enki’s other wife was his half-sister, Nin-khursag, meaning the Mountain Queen, and the Lady of Life). She was also known as Nin-mah, which means the he Great Lady.

Enlil was also married to Mulittu, and to Nin-khursag and their son was Ninurta, also called Ningirsu, which means the Mighty Hunter. From another wife, called Ninlil, Enlil had a second son, Nanna.

Nanna and his wife, Ningal, were the parents of Inanna, who was called Ashtaroot by the Phoenician, Astarte by the Greeks, and Ishtar by the Babylonians.

Inanna married Dumu-zi, the Shepherd King, who was also called Tammuz, and Dammuz.

The union between Enlil and Ninlil, produced another son, Nergal, described in the Akkadian/Sumerian clay tablets as

the king of the Kurnugi, which means the underworld. He married Eresh-kigal, described in the Akkadian/Sumerian clay tablets as the Queen of the underworld.

*** *** ***

Enki “Ea”
God Enki pulling a granite stone from the ground to use it in the construction of his temple.

_____

Enki (Ea) was the son of Nammu and An, and the god of waters. Enki was also called En.uru, which means lord reed-sheaf. He lived underground in huge lakes and in deep waters called Apsu. Enki killed Kingu, the demon son of Tiamat, and used his blood to create mankind. Enki (Ea) was one of the earliest Anunnaki gods who gave instructions to

Anunnaki goddesses, including Aruru, on how to create the first prototypes of Man, in order to replace the Igigi who were assigned hard physical labor in the fields and gardens of Sumer.

Anunnaki God Ea accompanied by two deities in the form of a scorpion and a dragon.

A slab from Tell Asmar in Iraq, depicting the Anunnaki God Enki (Ea), accompanied by two deities in the form of a scorpion and a dragon. The scorpion represented wisdom and determination, while the dragon represented authority and the primordial female aspect of the Creation.

Creation of Man:

According to numerous and various Mesopotamian clay tablets (Babylonian, Akkadian, Sumerian, Assyrian and Chaldean), the Anunnaki created Man on Earth to take over the hard physical labor assigned by the Anunnaki gods to the Igigi.

In addition to cultivating and working the fields in ancient Iraq (Babylon, Sumer), Enlil assigned to the Igigi, the hard tasks of digging trenches, canals, and river beds, and feeding the Anunnaki.

And the Igigi kept on doing this hard labor for centuries, until they couldn’t take it anymore. They threw down their tools and went en masse to Ekur, Enlil's citadel at Nippur, to

protest this hardship, and to demand immediate relief. When they reached the citadel, Enlil ordered Nusku, his doorkeeper, to keep them out of Ekur.

Enlil sent a message to his father Anu, by way of his messenger Nusku, and informed him that there is a major revolt in the land, fueled by the Igigi. So, Anu commanded Enlil to deal with the situation and take over Ki (Earth).

This, angered his brother Enki who was previously in charge of Ki's affairs. When he was asked to step down and let his brother rule, Enki disagreed with his father, claiming his birth-rights, and said: "I am the oldest".

The Anunnaki gods feared that a war between the two brothers could destroy their habitat.

So Enki suggested that a human being be created to take over the hard physical work of the Igigi. Thus, avoiding a clash between the two brothers, and ending the revolt of the Igigi.

Nota Bene: This is why the early human race was created, and not for mining gold as erroneously claimed by some best-selling authors in the United States.

Upon reaching Ekur, and taking a stand against the Igigi, Nusku asked Enlil: *"Why do you fear your sons?*
Call the other gods and let them
help solve the problem (Revolt."
So Enlil summoned the gods, including Anu and Enki. Together, they rushed to help Enlil, and stood firm on the ramparts of the citadel, and spoke to the furious Igigi: "Why are you attacking us?

And the Igigi answered:
"The work you have assigned to us is killing us;
we can no longer bear it.
We have stopped digging the trenches
and we are declaring war."

Enki asked the gods for advice, and said to them:
"Why do we blame the Igigi?
Their tasks are too hard.

Goddess Mami is with us.
Let her create beings to serve us
and to do the Igigi's work.
So we can put the yoke
of Enlil on these beings
and let the Igigi return to heaven."
The Anunna (Gods) agreed, and asked goddess Mami to create human beings to do the work of the Igigi.
But Mami said:
"It is not wise for me to do all this.
You should choose Enki instead,
because he is wise and does things right.
But if he prepares the clay
needed to complete the task,
I will create these beings."
Enki replied:
"If we use only clay to create new beings,
they will be like animals,
without intelligence.
Instead, we must slaughter one of the gods,
to make these creatures
capable of bearing Enlil's yoke.
We can mix his flesh and blood
with the clay to create a Man."
In the original Sumerian texts (I:178-220), Enki said:
"While Nintu the goddess of birth (Creation) is here,
let the goddess of birth create the offspring.
Let man bear the basket of the Anuna (Gods)."
Enki called the Anunnaki goddess Nintu and said to her:
"You are the goddess of birth,
The fashioner (Creator of Man)
Create the Man (Lulu).
let him bear the yoke.
Let him bear the yoke,
the work of Enlil;
let Lulu carry the labor-basket of the gods."

Note: Basket refers to the food basket.
Labor refers to working the fields, and harvesting, and NOT mining for gold as erroneously claimed by some authors in the West.
Goddess Nintu said to the Anunna:
“It is not proper for me to do these things.
He is the one who purifies everything.
let him give me the clay,
and I will do it.”
Enki said to the Anunna:
“At the beginning of the new moon,
the seventh day, and when the moon is a full moon,
I will prepare a purifying bath.
Let them slaughter a god.
Let the gods be purified
in the bath by immersing themselves.
Let the Goddess Nintu mix the clay
with his blood and his flesh.
Mix the God and the Lulu (The man) with clay,
And make them be inseparable
until the end of time.
And let the Goddess proclaim him.
Let there be a soul (A being).
At the beginning of the new moon,
A god (An Igigi god) was slaughtered
in the assembly of the Anunna (Gods).
Nintu mixed his flesh and blood with the clay.
From the flesh of the god, came the spirit.
And she (The Anunnaki goddess) declared him “alive”.
After she had mixed the clay, she called
the Anunnaki, the great gods.
And the Igigi cast their spittle on the clay.
Mami and said to the Anunna:
“You ordered me to do a task,
I have finished it.
You killed a god.

I have released you from your heavy task,
I gave the labor's basket to the Man."
The Anunna heard her proclamation
and kissed her feet, and declared:
"Before, we called you 'Mami.'
But now, your name is "Mistress of all the gods."
God Ea was pleased.
The goddess chanted again and again.
When she finished chanting,
she nipped off fourteen pieces of clay.
And placed them into seven pieces to the right,
and seven pieces to the left.
And between them she placed the brick."

The Assyrian account:

From an ancient Assyrian version, we learned that fourteen Anunnaki goddesses called "Fashioners", and "Birth-Goddesses" fashioned the clay they used to create the first Man.

"The Anunnaki goddesses made fourteen creatures,
seven men and seven women,
and aligned together in pairs.
Nintu counted the months,
for each month had a direct relation to the womb.
When the tenth month came,
the womb was opened.
Nintu was pleased. Her face was glowing with joy.
And with her head covered,
she served as midwife.
She blessed the creature.
She patterned the mix of the clay,
and placed down the brick,
and the goddess creator of birth declared:
I completed the creation,
my hands have done the creation.
For nine days let place the brick down.
Let's honor Nintu

And call her Mami…
Lets praise the goddess of birth (Creation)
Lets praise Kesh.”
Nota Bene: Anuna mean the gods and goddesses of Heaven and Earth.
Basket means the basket of labor, originally used by the Igigi.
After the creation of Man, the task of the Igigi was transferred to the newly-created human beings. And this leads us to Shapattu.

*** *** ***

Translation of the first Akkadian text on the creation of Man:
“Once you have finished mixing the
the Apsu’s fathering clay,
Imma-en and Imma-Shar will make
the fetus bigger,
after you have placed the limbs upon it.”
Enki then gives additional instruction to goddess Ninmah, who is the mother goddess, and to eight Anunnaki goddesses.
Enki said:
“O mother, once you are done with molding the being,
let Ninmah join together the chair of birth,
without any male semen, and then,
you give birth to mankind.
Without the sperm of males
she will give birth to their offspring,
and to the embryo of mankind.
And once Nammu had enlarged its shoulders,
she will make a hole in the head to put a mouth.
Note: The following line is damaged.
and then, she will wrap its body in an amnion.”
Note: The tablets tell us that Enki and Ninmah got drunk, and consequently, they created crippled beings; they were both physically and mentally deformed.

Enki then decided to create a creature on his own, but the creature (Quasi-Human) was terribly deformed.
Ninmah said:
“The man, you created
is neither a live man,
nor a dead man,
I can not support it!”
Nota Bene: The Akkadian clay tablets tell us that the creation of the first Man required the participation of at least twelve Anunnaki goddesses. They had to mix up the "fathering clay" of the Apsu, which is the underground fresh water.
The clay the Anunnaki goddesses have used, had very particular properties that produced life, once joined in a goddess’ womb.
The clay was later placed over the fetus and fashioned into the form of man. Once done, the Anunnaki goddesses added limbs and a mouth. To complete the genetic creation of Man, Ninmah placed the clay into her womb.
Note: This is one of several versions of the Mesopotamian texts on the creation of the first Man.
Contrary to a common belief, the Anunnaki were not the first gods and goddesses to create a human from clay.
Numerous deities from different pantheons of the ancient Middle East and Africa also created man from clay. For instance, Khnum “Kneph” (Meaning: To build, to unify in Egyptian) was one of the oldest Egyptian gods, who created mankind from clay on a potter's wheel. Khnum became a variation of Ptah.

*** *** ***

Hands ritual gesture during prayers.

Goddess Lama

Lama in Sumerian, Lamassu in Akkadian.

_____

The goddess-angel Lama in a ritual gesture, circa 2330-2150 B.C. Akkad period. Cylinder seal. Mesopotamia.

This seal depicts Lama, the angel-goddess praying in a ritual manner with uplifted hands. This was the tradition observed during the Neo-Sumerian and Old Babylonian period, circa 2100-1600, B.C.

Babylonian-Mesopotamian prayers had to be chanted or recited out loud and always accompanied by very specific ritual gestures, such as the “Su-ila”, meaning, the “Uplifted

hands.” The prayers were to be addressed to the Abkallu, who in return will elevate them to the gods.

Several Babylonian deities were depicted as angels with or without wings. They acted as guardians (Abkalu), and protectors of worshipers, and in some instances, they offered their prayers to higher deities, on behalf of human beings.

Lama acted as a messenger and an intermediary between the Anuna (God) and people. She was always depicted on slabs in a human form; a sweet goddess elevating the prayers of worshipers to the gods. In Akkadian, her name means the protective spirit.

*** *** ***

Melkart of Carthage.

Melkart: Phoenician. Name of a Phoenician chief deity of Tyre (Sour in modern day Lebanon), Gadir in Spain, and Carthage in Tunisia.

Melkart was associated with Baal Hammon, consort of Tanit the supreme goddess of Carthage, and identified with the Phoenician god Mot of Ugarit, the Akkadian and Assyrian god Mutu (God of the underworld), and the Babylonian god Nergal.

The Melkart's shrines at Carthage (Modern Tunis) and Amrit were decorated with Anunnaki's motifs and symbols, such as the Arwad's Serpent representing wisdom, knowledge and science, and the Tyrian moon crescent representing a new birth, and the Anunnaki Delta-Tyrian Triangle, representing the equilibrium of nature and man.

The Phoenician temple of Melkart at Amrit.

Coin of Melkart. Circa 125-130, Tyre, Phoenicia (Modern day Lebanon).

*** *** ***

Asherah

Asherah as a Phoenician goddess.

Asherah as a Jewish goddess.

Asherah: Phoenician/Ugaritic. Noun.

Asherah was a Phoenician goddess, and the consort of the supreme god. She was known as “She who walks in the sea,” and was called “Holiness”, and “Elath the goddess.” Asherah was depicted as an Amud (Pillar or column in Hebrew, Aramaic, Phoenician, and Arabic) with seven branches on each side surmounted by a globular flower with three projecting rays, and not a phallic stone, as claimed by the Israelites.

According to texts from Ugarit (Modern Ras Shamra, Syria), Asherah’s consort was El, and by him she was the mother of 70 gods. As a mother goddess, Asherah was widely worshiped throughout Syria and Palestine/Israel.

Ashera as Amud (Pole) being destroyed by an Israelite.

*** *** ***

The Phoenician Face of the Biblical God Yahweh (Phoenician Yaw) image on a coin from Gaza, 4th Century B.C.

_____

The image of Yaw/Yeuo which was found on an ancient coin from Gaza, made during the Persian period of Greek artifact and craftsmanship, was in fact, the first historical image of the Hebrew God, Yahweh; a god, the Phoenicians worshipped under the name of Yehi-milk (10th century B.C.) and Yehaw-milk (5th/4th century B.C.) The Phoenician words “Yehaw”, “Yehi”, “Yaw”, and “Yeuo” are the origin of the Hebrew words “Yah”, “Yahu”, and “Yahweh”.

*** *** ***

Eshmun on a coin from Lepcis Magna.

Eshmun was the god of the Phoenician city of Sidon, and god of health and healing. According to Sanchuniathon, Eshmun was called “Eshmun the Sydyck”.

In Phoenician and Arabic as well, the word Sydyk means the just, or the truthful. And the word Sydk means the truth.

The Greeks identified him with Asclepius. His symbol is a snake rolling on a rod and also a snake biting its own tail, making a circle, symbol of eternity, power feeding on itself.

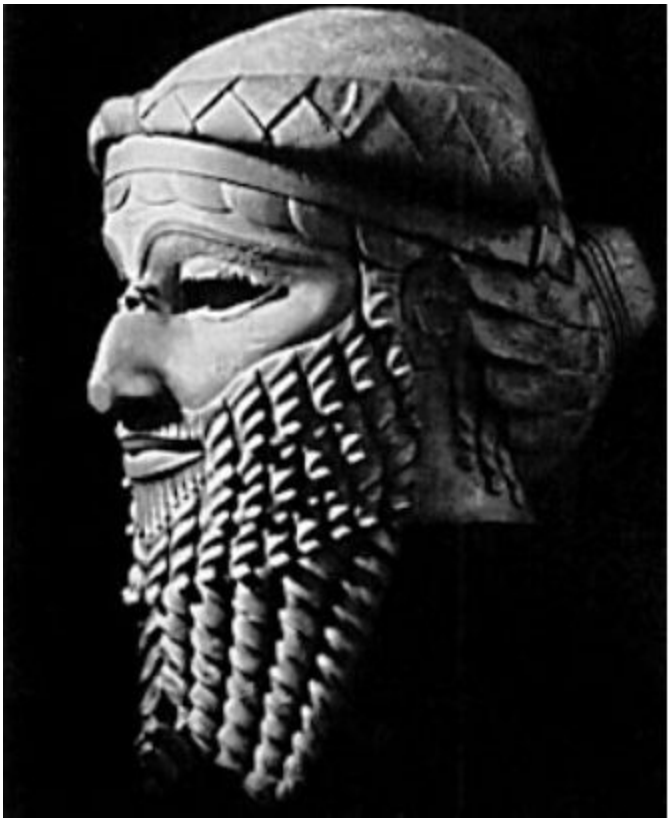
The throne of Ashtaroot “Astarte” at the Temple of Eshmun, in Bustan El Cheik, near the city of Sidon (Modern day Saida in Lebanon).

Temple of Eshmun in Bustan El Cheik, near the city of Sidon (Modern day Saida in Lebanon).

Tribune To Eshmun.

Temple of Eshmun near Sidon in Lebanon. 4th century BC. Greek deities paying tribute and homage to the Phoenician god Eshmun. The deities include Athena and Apollo as seen in the first upper row.

*** *** ***



Gilgamesh

_____

Gilgamesh**:** Akkadian/Sumerian/Babylonian noun.
Gılgamış in Turkish. Kilkamesh in Persian (Farsi). Name of the king of Uruk who lived around 2700 B.C. Legend has it that the Anunnaki gods created Gilgamesh.
Aruru, one of the most important Anunnaki goddesses fashioned his body. God Adad bestowed upon him many mental, physical and spiritual faculties, including fairness and courage. God Shamas added grace and beauty to his body.

Gilgamesh fighting the lions.

The Epic of Gilgamesh, written by Shin-eqi-unninni in Akkadian, on twelve stone tablets, was found at Nineveh in the ruins of the library of Ashurbanipal, king of Assyria 669-633 B.C.
The Epic depicts Gilgamesh as two-thirds god and one-third human.

The Epic of Gilgamesh is composed of 12 tablets, and each one includes 300 lines, equally divided into 6 columns. Gilgamesh was deified, and became god of the underworld.

Many stories and myths were written about Gilgamesh, circa 2000 B.C. in Akkadian on clay tablets, as well as in Hurrian and Hittite.

Babylonian cylinder depicting Enkidu and Gilgamesh slaughtering the bull of heaven.

Cylinder seal from Ur, 3rd millennium B.C.

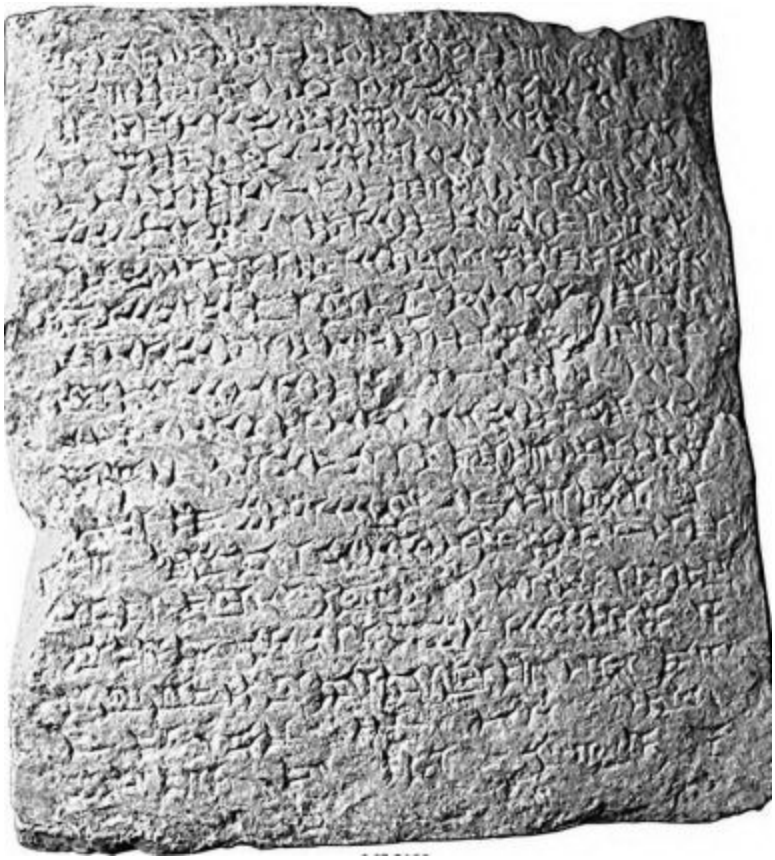
Gilgamesh and Enkidu killing Humbaba.

A cylinder seal showing Huwawa being slain by Gilgamesh and Enkidu.

Gilgamesh and Enkidu killing Gugalana, the Bull of Heaven.

Tablet 4 of the Epic of Gilgamesh.
From the Library of Ashurbanipal, king of Assyria 669-627 B.C.

King Ashurbanipal’s Inscriptions.



Royal inscription from the library of King Ashurbanipal, (685 B.C.-627 B.C.) containing the Epic of Gilgamesh.

Circa 646 B.C., Assyria (Modern day Iraq).

*** *** ***

Marduk

Marduk, fighting the dragon Tiamat, and putting an end to her major influence on the affairs of the universe, the state and Man.

By doing so, Marduk became the absolute and most powerful god of the Anunnaki, the Igigi, and Babylon.

Eventually, Marduk will slaughter Tiamat, and from parts of her body, he will create the universe, and the early races of humanity, according to the Akkadian-Babylonian tablets. Behind him, appears a bearded man believed to be an assistant.

_____

Marduk: Noun. Akkadian/Sumerian/Old Babylonian.

Name of the chief-god of Babylon, and the son of the Anunnaki god Ea, and the Anunnaki goddess Dumkina. Marduk was one of the principal Anuna worshipped by Hammurabi.

Esagil was Marduk's central cult place, where he was worshipped alongside Sarpanitu, his consort. Marduk's name means in Sumerian and Old Babylonian, "The Young bull of the sun".

Literally, the meaning is "Bull-calf of the sun".

His epithets:

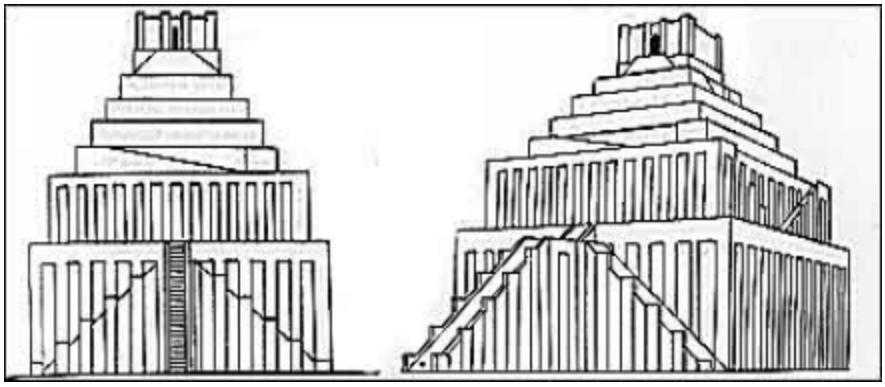
- a-Lord of life,
- b-Light of his father,
- c-Master of magic,
- d-King of heaven,

- e-Guardian of the Four Quarters.
- F-Lord of light.

A brick from the Tower of Babel. Blockprint, Babylon, 604-562.

Some historians have associated the Temple of Marduk with the Tower of Babel. This association was never documented or substantiated.

A Chaldean depiction of Marduk.



A sketch of Marduk Zigurat in Babylon.

Anshar gave him many new names:

1.Asarluhi,
2.Marduk,
3.The son, the majesty of the gods,
4.Marukka,
5.Mershakushu,
6.Lugal-dimmer-ankia,
7.Bel,
8.Nari-lugal-dimmer-ankia,
9.Asarluhi,
10.Namtila,
11.Namru,
12.Asare,
13.Asar-alim,
14.Asar-alim-nuna,
15.Tutu,
16.Zi-ukkina,
17.Ziku,
18.Agaku,
19.Shazu,
20.Zisi,
21.Suhrim
22.Suhgurim,
23.Zahrim,
24.Zahgurim,
25.Enbilulu,
26.Epadun
27.Gugal,

28.Hegal,
29.Sirsir,
30.Malah,
31.Gil,
32.Gilima,
33.Agilima,
34.Zulum,
35.Mummu,
36.Zulum-ummu,
37.Gizh- numun-ab,
38.Lugal-ab-dubur,
39.Pagal-guena,
40.Lugal-Durmah,
41.Aranuna,
42.Dumu-duku,
43.Lugal-duku,
44.Lugal-shuanna,
45.Iruga,
46.Irqingu,
47.Kinma,

48.E-sizkur,

59.Addu,
60.Asharu,
61.Neberu,
62.Enkukur.

Marduk is also the king of the Igigi, who rebelled against the Anunnaki. He has fifty names, many of which are those of other deities whose attributes he usurped.
The early Babylonian scribes recognized him as the son of the Anunnaki god Ea.

Marduk chasing and fighting Tiamat.

Marduk and Ne.Be.Ru (Nibiru):

Neberu is a Sumerian, Assyrian, and Akkadian noun.

The Akkadian and Sumerian scribes used the word Nibiru, more correctly Ne.Be.Ru as a name for Jupiter, and later on, referred to Mercury as Nibiru. Even their god Marduk was called Nibiru.

1. Ne.Be.Ru (Nibiru) in the Epic of Enuma Elish, Tablet 7, Lines 124, 125

Akkadian/Sumerian text (Transliteration):

d Neberu nebere et same, u erseti lu tamehma

Translation:

Let him be the holder of the crossing of heavens and earth.

Note: "*Let him*" means Nibiru and Marduk.

And Mercury and Jupiter were associated with god Marduk.

This is documented in the epic of "Enuma Elish", in Tablet VII, lines: 126,130,131.

It is also translated by some Assyriologists as follows:

Let Nibiru be the marker "Holder" of

Heaven and earth crossing place.

Note:

"Same" (Pronounced Shameh) means heaven.

Sama in Arabic. Shem in Phoenician, Shama in Ulemite.

Shamayim in Hebrew; a plural form meaning heights.

"erseti" means Earth. Other words: Ersetu, Erdsetu.

Erd (Ard) in Arabic. Heretz (Eretz) in Hebrew. Erda in Ulemite.

2. Ne.Be.Ru appeared in lines 130 and 131.

Akkadian/Sumerian text (Transliteration):

d Neberu kakkabu- su

sa ina same, usupuu

Translation:

"Ne.Be.Ru is *his star*, which he made appear in the heavens." Also translated as follows: "Nibiru is *his* star which in heavens made it appear."

Note: "*His star*" refers to Marduk.

3. Ne.Be.Ru in the Epic of Enuma Elish, Tablet 5, Line 6.
Here is the text:
usarsid man-zadaz
d Ne.Be.Ru ana udduurik-si-su-un
Translation:
He promptly set the position (Place) of
Nibiru to fix *their* limits (Frontiers, boundaries).
Or
He created the station of
Nibiru to determine *their* bounds.
Note:
He, refers to Markuk.
Their, refers to planets or stars.
Interesting information in the following lines:
8. He (Marduk) fixed the station of Bel and Ea along with him.
9. He opened great gates (Ba'abs) on both sides.
4. Ne.Be.Ru Tablet 7, Line 109.
Let *his name* be Nibiru, the capturer of the midst.
Note: *His name*, means Marduk. Also in Tablet 7, Line 126. Translation of the Akkadian/Sumerian text: "The stars of heaven, let him set their course; *let him* shepherd all the gods like sheep."
Note: "*Let him*" refers to Ne.Be.Ru.
When we see Nibiru written as *d*Nibiru or *Mul*Nibiru, we immediately understand that Nibiru is divine.
This was a linguistic standard of Akkadian and Sumerian.
However, the Akkadian and Sumerian clay tablets are very confusing. In some passages, the texts refer to Ne.Be.Ru as a star, in other passages, Ne.Be.Ru is not a planet, but a crossing point, serving as a stargate, a gateway, and somewhere else in the cuneiform texts, Ne.Be.Ru is a deity, a dividing point or a zone, Jupiter, Mercury, Anunnaki god Marduk, and/or Marduk, Jupiter and Mercury, three-in-one!!
In the Sumerian and Akkadian texts, we found this line: "Ne-bar-ti-Ash-shur."

Meaning: “The Crossing Point of Asshur.”
Note: Asshur “Assur” was an ancient Mesopotamian-Babylonian-Assyrian city. In another passage, we found this line: “ina Abani ni-bi-ru u-cha-du-u.” Meaning: To “have cut off the crossing way of the river Abani.”
Note: This passage refers to the Elamites. Reference: The Epic of Gilgamesh. Text from the Epic: “Straight is the crossing point, and narrow is the way that leads to it.” The Akkadian and Sumerian word Ne.Bi.Rim means crossing.
Akkadian/Sumerian text (Transliteration): shiqil kaspum sha ne.bi.rim.
Translation: Silver paid for the crossing.
Meaning: A fee was paid for a person who transports people, across the waters.
Ne.bi.rim as a word, means crossing. Nebiri as a verb, means to cross something or cross over.
In proto Old Babylonian, the verbs Abri and Ne.Bri mean to traverse, to cross. In Arabic, the verb Abara, and Abra mean to cross, to traverse.
The word Abirun (Abiroun) means those who traverse, who cross over. The Early Hebrews (Israelites) were called Habiru or Abiru, which means those who have crossed.
In 1902, L.W. King provided us with the following translation of Tablets 5 and 7 of the Enuma Elish “Epic of the Creation”.
In the Fifth Tablet we read: *He (Marduk)* made the stations for the mighty gods;
The stars, their images, as the stars of the Zodiac, he fixed.
He ordained the year and into sections he divided it;
For the twelve months he fixed three stars.
After he had … the days of the year … images,
He founded the station of Nibiru (the planet Jupiter) to determine their bounds;
That none might go astray,
He set the station of Bel and Ea along with him.
He opened great gates on both sides,
He made strong the bolt on the left and on the right.

In the midst thereof he fixed the zenith;
The Moon-god he caused to shine forth, the night he entrusted to him.
He appointed him, a being of the night, to determine the days; In the Seventh Tablet, we read:
He (Marduk) named the four quarters of the world, mankind he created,
The Creator of the earth.
...
May he hold the Beginning and
the Ffuture, may they pay homage unto him,
Saying, "He who forced his way
through the midst of Tiamat without resting,
Let his *name (Marduk)* be *Nibiru,* “the Seizer of the Midst!”
For the stars of heaven he upheld the paths,
He shepherded all the gods like sheep!
He conquered Tiamat, he troubled and ended her life,"
In the future of mankind, when the days grow old,
May this be heard without ceasing; may it hold sway forever!
Since he created the realm of heaven and fashioned the firm earth.
Mul.Apin:
Here is the text (Transliteration):
Kima kakka-bu sut dEnlil ugdammiruni
isten kakkabu Rabu sessu da
mat same ustamsalma izzaz
kakkab D Amar.Ud Ne.Be.Ru
sag. me. gar mamzassu
Ittanakkir same ibbir.
Translation: When the stars of Enlil were completed (Finished). One star with big dim light, he (Enlil) divides the heaven (Sky) in half and stands there.
That is the star (of Marduk) Ne.Be.Ru Jupiter which keeps changing its position and traverses the Heaven (Sky).
Important Note:

The last two lines:
sag. me.gar mamzassu
Ittanakkir same ibbir
suggests that Nibiru did cross the sky!

*** *** ***

Tauu as Thoth.

Tau, “Taw”, “Taautus”: Phoenician/Greek. Noun.
In the Phoenician cosmogony, Taautus is a Greek-Phoenician name of a god from Byblos, who invented the alphabet, and became synonymous with the Egyptian Tehuti and the Greek Hermes.
The Egyptians called him Thoth, and the god of letters. On Egyptian tablets, Taw was depicted as a deity bearing a tablet, a pen, and a palm-branch.
According to Phoenician mythology, Tau descended on Earth to teach mankind, arts, literature and science.
As Enoch, he gave the Hebrews their Torah and the Alexandrians their Corpus Hermeticum.
In Islam he was the noble Idris, the companion of the Prophet Mohammad.
The Phoenician Sanchoniathon, the world’s earliest historian wrote that knowledge and wisdom on earth began with the Phoenician God Taautus, in the Phoenician city of Byblos, (Today, Jbeil). God Tau invented the first written alphabet, by inspiration from the gods who came to earth from the

heavens. Sanchoniathon did exist, and his writings and accounts are historically authoritative and documented.
Bishop Eusebius mentioned Sanchoniathon and his many writings about Genesis, the creation of the world, planet Earth, and the first man and woman on earth, and their descendants, in his book “Caesarea Praeparatio”. And to back up his statements, Bishop Eusebius used the historian Philo as reference and source.

*** *** ***

Goddess Nammu.

_____

Nammu,“Namma”, “Ninmah”: Assyrian/Sumerian/ Akkadian. Noun. Name of the goddess of the creation.

Nammu is the mother of the Anunnaki god Enki, and Ereshkigal, and the goddess of the Kurnugi (The underworld). Nammu is the mother of the Anunnaki god Enki, and the Anunnaki goddess Ereshkigal, the goddess of the Kurnugi (The underworld).

In the Sumero-Akkadian epics, Nammu was called the “Mother Goddess”.

In the Sumerian myths, she was the primordial mother goddess, and creator of the gods. She was also called “The pure goddess”, and was associated with fresh water.

The Akkadian and Sumerian texts describe her as “The mother who gave birth to heaven, earth, and the gods of the universe, and the mother of everything.”

Nammu was the Anunnaki goddess who gave Enki the idea of creating humankind to replace the Igigi, who worked the fields.

Enki begins to think about the creation process, and how to use the clay and water of the abyss, to create human beings.

He told Nammu to bring Anunnaki womb-goddesses to mix the clay and to call upon Anunnaki fashioners (Term used to refer to Anunnaki goddesses who designed the body of the first Man) to thicken it, so she could mold the wet clay into the shape of a human body.

Then, he instructed her to bring the limbs to life, in the image of the gods. She will give birth to the embryo of mankind without using the sperm of a male.

The new being shall be called Adamah. And a creature was created. Then, the gods and goddesses decided to have a feast to celebrate their new creation, and Enki and Ninmah began to drink beer and got drunk.

Consequently, the being they created was a deformed creature. And Ninmah continued to fashion handicapped people.

Her creations were:

- a-A weak person who was unable to control his urine,

- b-A barren woman,
- c-A being without organs, etc.

Finally she realized that she was unable to create a perfect Man. She throws down the clay in despair. Then Enki decided to create a man by himself, but he failed, for the creature he fashioned died as soon as he was born.

*** *** ***

God Sin seated on his throne, and holding rod and a ring which represent his royal and divine authority.
From a fragment of the Stele of Ur-Namma, circa 2100 B.C.

Sin (Sîn): Noun. Akkadian/Sumerian. Noun.
Name of the Sumerian/Akkadian moon god, and the city god of Ur. He is also called Su.En, Nanna and Nannar.
Moon-god, Sin, (In Turkey) also called Shammas in various Near Eastern and Middle Eastern cultures and religions.
Sin, dominated the Eastern pantheon for centuries in Turkey (Anatolia) and neighboring countries.
In Ur of the Chaldees, the moon-god was a supreme deity, and ruled over all the other gods. At one time in history, Ur was called Nannar, as documented on clay tablets of the

era. Harran was likewise noted for its devotion to the moon-god.

Contrary to many statements and translations given by modern scholars, the worship of Sîn was not a worship of the moon.

For we know from historical records and lists of deities, that the Mesopotamian gods were no longer associated with nature' phenomena. Sîn was worshiped in Sumer/Babylonia/Sumer, and Turkey, as well as in a large part of Anatolia. He resides in a large temple called Ékishnugal.

Etymology:

Ékishnugal is composed of three words:

- a-É, which means a house ;a temple;
- b-Andgishnu, which means moonlight;
- c-Gal, which means great, majestic, to be, to exist, etc.

Thus, the full meaning becomes: The house or temple where the moonlight exists.

Sîn's family:

Sîn was the son of Enlil, the great Anunnaki god and lord. His wife was the powerful Anunnaki goddess Nin.gal, known as "The Great Lady".

He had three children:

- 1- Amash, who was the sun god.
- 2-Ishtar (Inanna in Sumerian) who was worshiped almost everywhere, including Syria, Phoenicia, Ugarit, Carthage, Anatolia, Turkey, Armenia, Mesopotamia, Sumer, Assyria, Cyprus, Egypt, so on.
- 3- Adad, who was the weather god.

*** *** ***

The Stela of Ur-Nammu.

In Ur, the crescent symbol was placed at the top of the register of gods because the moon god was the head of the Anuna. Even bread was baked in the form of a crescent as an act of devotion to the moon-god.

*** *** ***

Labanu: Akkadian/Sumerian/Assyrian. Noun.
Loubnan in Arabic.
Lubnan in Turkish.
Lebanon in English.
Lubnan in Urdu.

Lubnan in Persian (Farsi).
“Iz erini-ya sa istu sati Labnanu
iz-tir illiti upla ana zululu…astehe.”
-From the Annals of Nebuchadnezzar.
Translated verbatim:
“My cypresses which from mount Lebanon,
royal wood, I brought for awnings I planed smooth.”
Nenuchadnezzar said:
“Erinu daliti ultu Labnanu
disti ana zululi-sa abla.” From his Annals.
Translated verbatim:
“Cypresses tall from Lebanon
the grassy for its awnings I brought.”

*** *** ***

Coins from ancient Labnanu, Sumerian/Assyrian noun for Lebanon (Loubnan in Arabic).

Izdubar

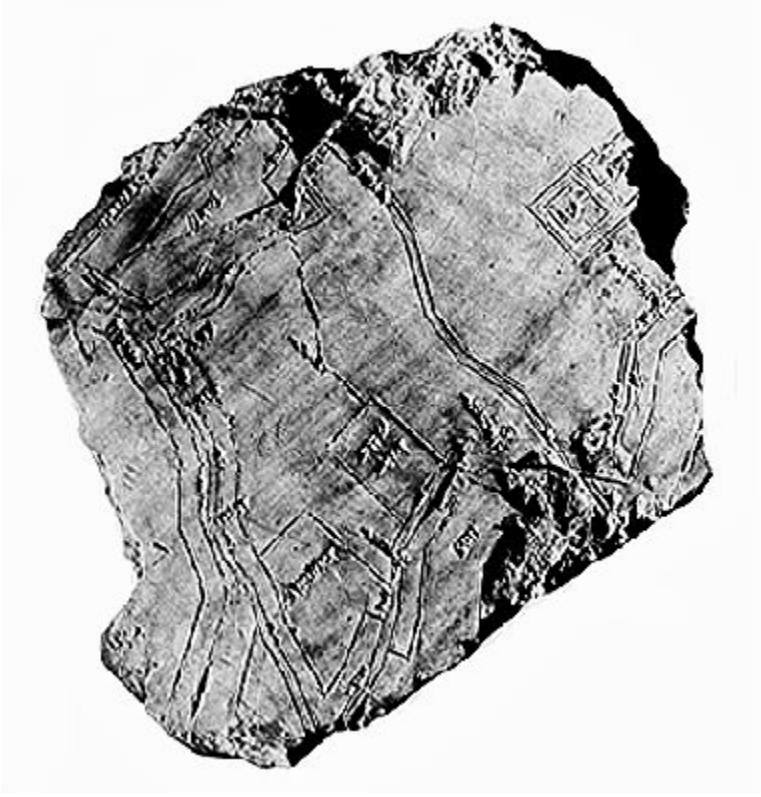
Izdubar. Akkadian/Chaldean/Assyrian/Sumerian. Noun.
Name of a hero, found on Chaldean clay tablets, and on Assyrian tiles, especially in the Chaldean Account of Genesis; Chapter XV: Illness and wanderings of Izdubar.

Izdubar and Hasisadra (The Biblical Noah) in the Ark of Noah.

An early Babylonian cylinder.

In Tablet VIII, column I, of the Chaldean Account of Genesis, Izdubar was called a father.

Izdubar and Heabani fighting the bull and the lion, from the Chaldean Account of Genesis.

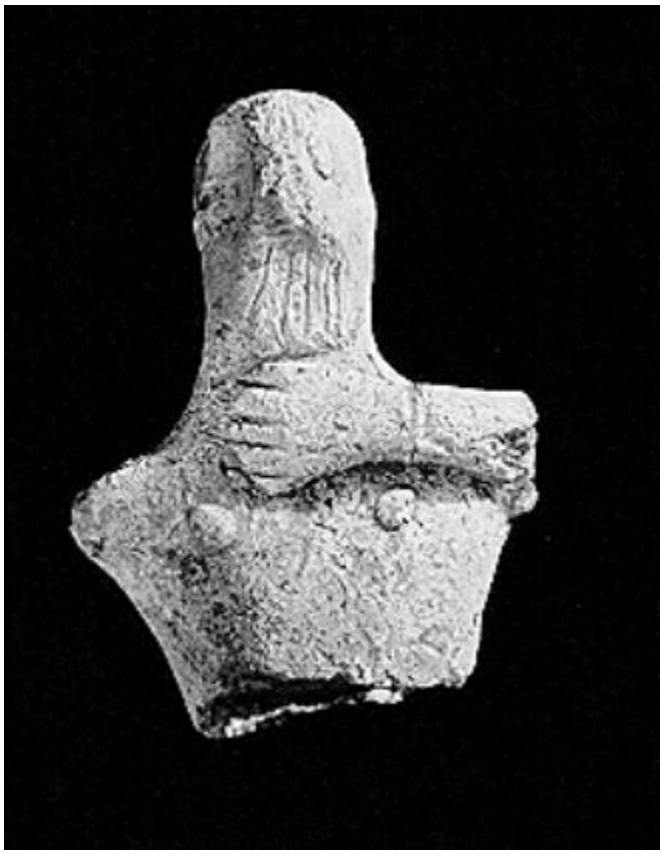


Ancient map of Nippur, Kassite period.

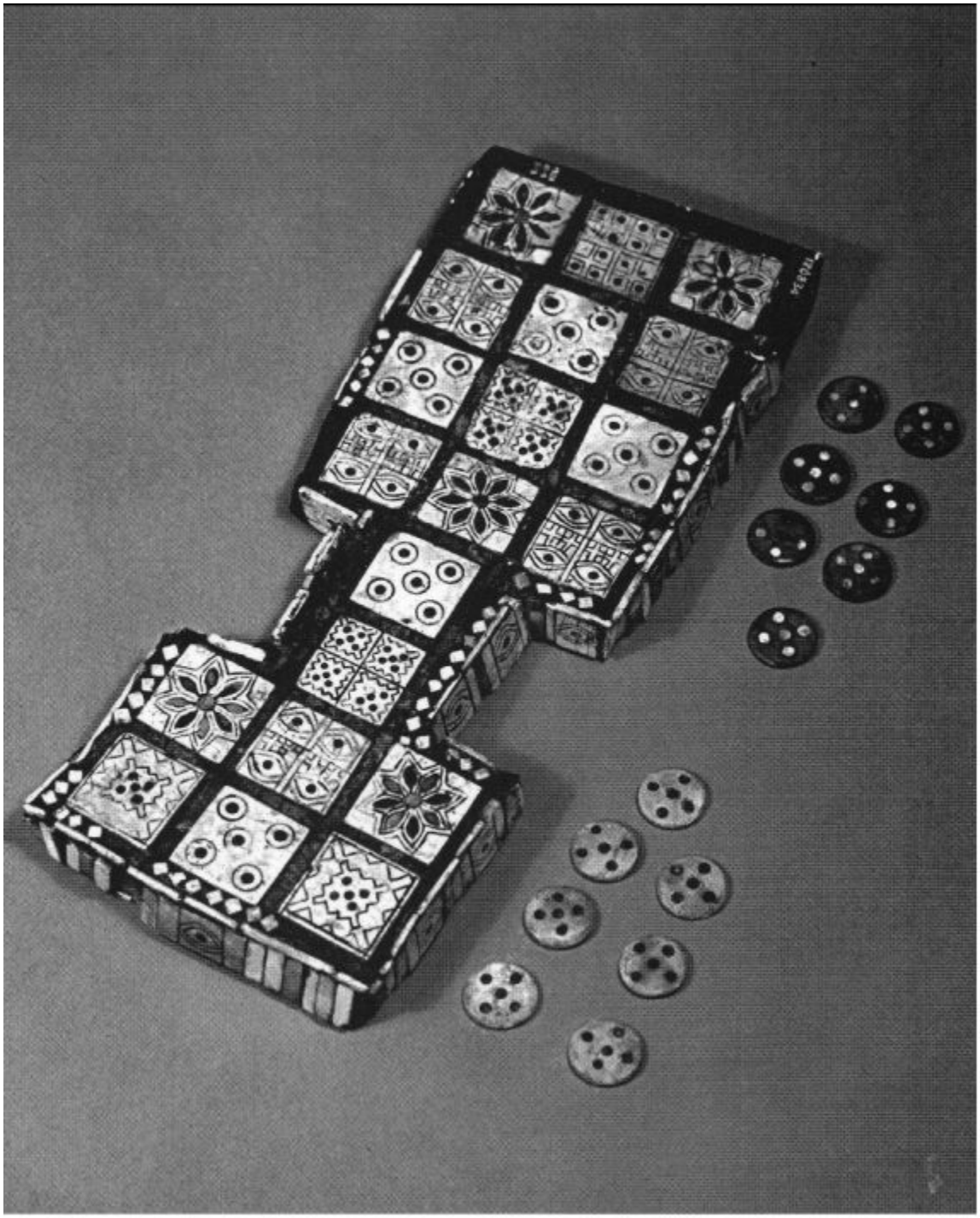
_____

Nippur: Akkadian/Sumerian. Noun. Name of one of the oldest cities of the Anunnaki in Sumer and Akkad, where the mighty Anunnaki god Enlil had, his ziggurat, called Ekur.

Figurine of a person in pain from Nippur.



Figurine of a person in pain from Nippur.



A Sumerian game board made from red limestone, bones, shell, and lapis lazuli, found at the Royal Cemetery at Ur, 25th century B.C. Similar games were played at Nippur.

A statue of a married couple found in Nippur, circa 2,600 B.C.

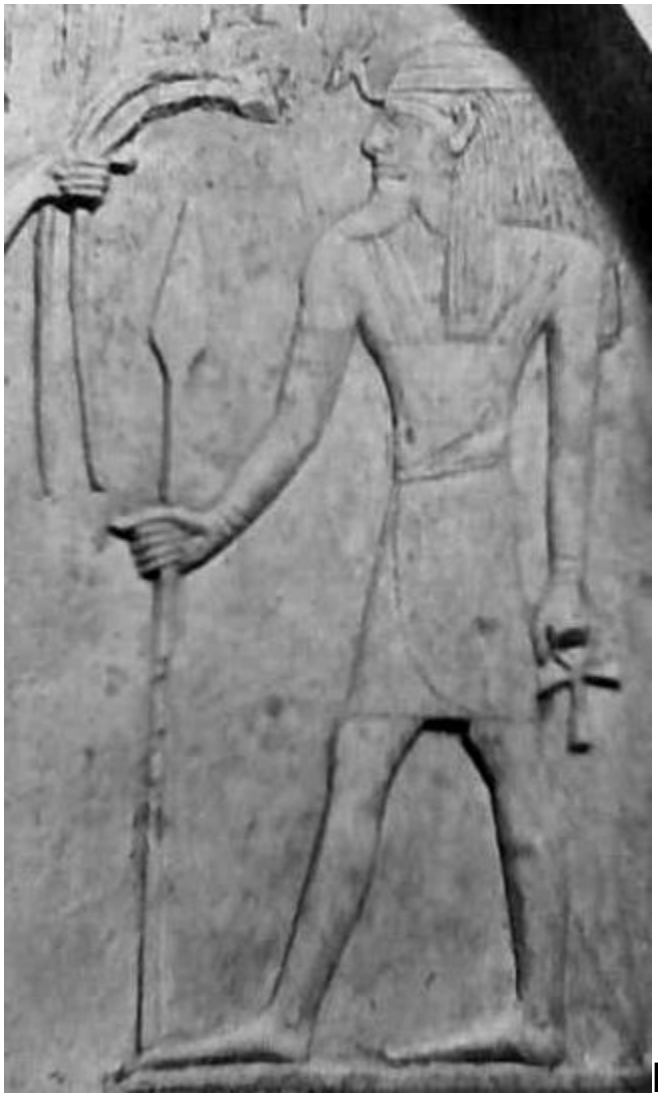
Baked clay knee and T plumbing joints, found at the temple of Bel in Nippur, circa 4,000 C.E.

Nabu

Nabu: Sumerian/Assyrian/Akkadian. Noun.
Nebo in Hebrew.
Name of the son of Marduk. Nabu was the deity of wisdom and writing, and was worshipped mainly in Assyria and Babylon.
Some linguists have suggested that the word Nabu derived from the Canaanite-Syrian “Nb’”, which means:
a-To announce.

b-To predict.
The archaic Ugaritic word Nbu “N’bu” means:
a-A prophet.
b-A seer.
c-A reader of oracles.
From Nabu and Nebo, derived the:
a-Proto-Aramaic words Nebo.
b-Arabic and Persian (Farsi) word Nabi.
Both words mean a prophet.
Originally and historically, Nabu was a Syrian god who was mentioned in the list of the gods of Ebla.
In the Mesopotamian mythology, Nabu engraves the destiny of people on the Tablet of Destiny. He resides in his temple E-zida in Borsipa.
Around the second millennium B.C., the Amorites and the scribes of Ugarit brought his cult to Mesopotamia.
Nabu resided in his temple E-zida, nearby Borsippa.

*** *** ***



Reshep

_____

Reshep “Reshup”, “Reshepkur”: Phoenician/Ugaritic. Noun

Name of the god of plagues, war, and the underworld, in the Phoenician mythology and literature.

Reshep was the companion of goddess Anath. He was identified as Nergal in Mesopotamian mythology and scriptures.

Reshep was identified with:

1-The Egyptian god Min;

2-Anat in Egyptian texts;

3-Qadashu, in Egypt;
4-Rshp gn, the god of the gardens;
5-The gazelle god, and the “Porter of Shapas” in Hittite inscriptions;
6-The prototype of the Hellenic god Apollo;
7-The Mesopotamian/Babylonian/Anunnaki god Nergal;
8-A manifestation of god Mot in Phoenician mythology;
9-A terrestrial form of god Baal in Phoenician and Ugaritic religion.
From the Phoenician word Reshep, derived the Hebrew word Reshef, which means the ravager.
It is composed of three words:
a-Resh, which means diseases and/or damages in Phoenician.
b-Ep and Up (Pronounced Oop), which means from.
c-Kur, which means the underworld, the world of no return in Akkadian and Sumerian (Ki, and Kurnugi).

*** *** ***

Nissaba on an ancient Babylonian slab, almost 4,000 year old.

Nissaba (Center) receiving offerings.
Babylonian seal, circa 2300 B.C.

_____

Nisaba “Nissaba”: Akkadian/Sumerian. Noun.
Name of the goddess of crops, cereals, grain, writing, knowledge and wisdom.
She occupied a place of honor in the Mesopotamian texts, since she performed a purification ceremony on Ninurta after he killed Anzu, who stole the Tablet of Destiny.

Ningizzida’s libation cup.

Ningizzida “Ningishzida”:
Sumerian/Akkadian/Babylonian.
Noun. Name of the guardian of the gate of heaven in charge of protecting and guarding the eastern gate, called the gate of the morning. Ironically, Ningizzida lives in the underworld. Originally, Ningizzida was depicted as a serpent with a human head. In the Babylonian myths, Ningizzida is the ancestor of Gilgamesh.
Worth mentioning here that the gender duality of Ningizzida was never fully explained by historians and scholars.

The prefix “Nin” is usually used to refer to a goddess in Akkadian and Sumerian.

*** *** ***

King Sennacherib

King Sennacherib and his crown prince Arda-Mullissi after the battle of Lachish in 701 B.C.; detail from the stone decoration of Sennacherib's palace in Nineveh.

Sennacherib: Assyrian. Noun. Sennacherib was depicted by the Israelites as a villain monarch. While in the Assyrian annals, he was revered as a great king. In the Ulemite literature, he was a mighty king, who first received full military support from Anunnaki's remnants in Chaldea, but later on, because of his constant attempts to forcefully dominate neighboring countries, Sennacherib lost the Anunnaki's renants support. Sennacherib reigned from 720 B.C. to about 683 B.C. The Bible tells us that during the reign of the Jewish king Hezekiah, Sennacherib conquered Jerusalem, and the Angel of the LORD slew 185,000 Assyrian soldiers. When Sennacherib returned to Assyria, his own sons murdered him.

A limestone fragment of the stele of Ur-Nammu Stele, (Ur III Period) circa 2097-2080 B.C.

The stele of Ur-Nammu is the only surviving monumental artwork from that period. Originally, the stele was more than ten feet in height, and depicted various scenes and aspects of Ur kingship. On the right, we see a god holding a staff and coil.

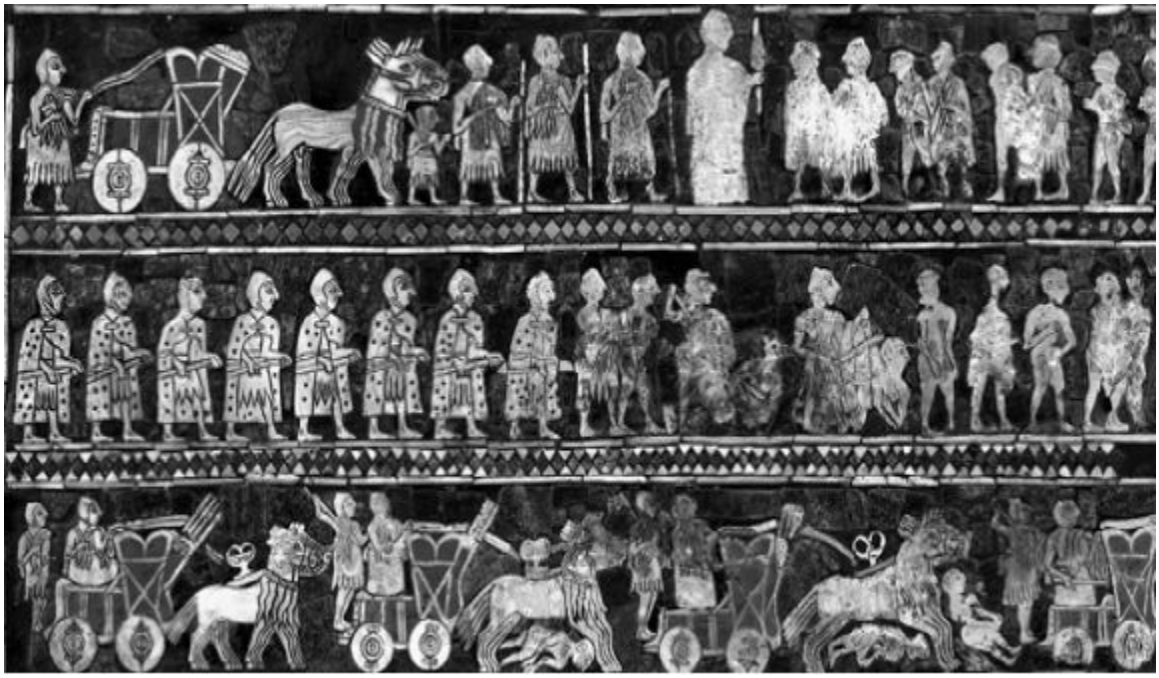
*** *** ***

Ur-Nammu, King: Akkadian/Babylonian/Sumerian. Noun.

(Third Dynasty of Ur (2044 to 2007 B.C.) Ur-Nammu's empire lasted about 105 years.
According to Babylonian legends and inscriptions, Ur-Nammu received orders from his god and goddess to build the ziggurat, interpreted by some Biblical scholars as the Tower of Babel.
This story was recorded on a stele known to historians and archeologists as “A tower unto the heavens.”
King Ur-Nammu rebuilt and enlarged one of the most important temples in ancient Mesopotamia - the E-kur of Enlil, the chief god of the pantheon.

Enlil leads Ur-Nammu and a worker to begin work on a new temple.

A Sumerian seal depicting a leader in front of a temple’s façade.



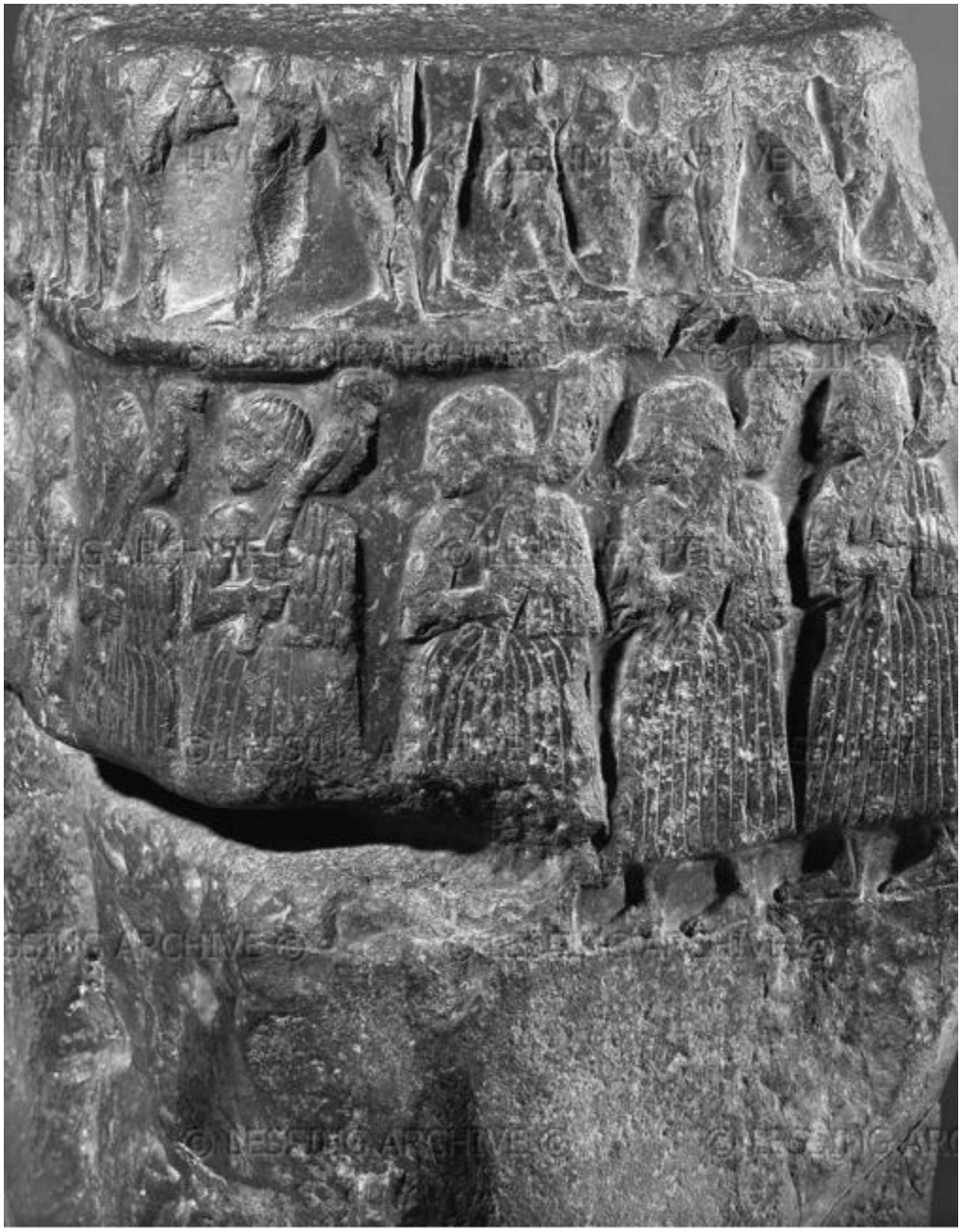
Panel One: Days of assaults and war.

Two scenes (Panel One and Panel Two) from the life in Ur (The Royal Standards of Ur, circa 2,600-2,400 B.C.)

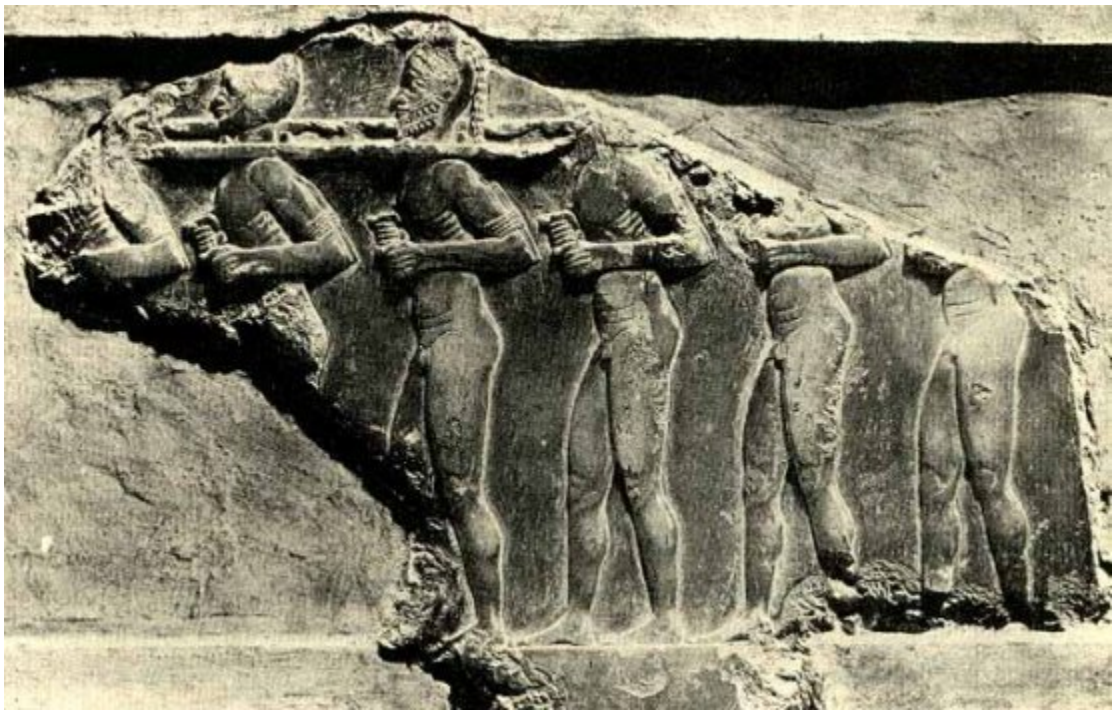
In panel one, the king depicted in the center leads his soldiers and chariots to war. In panel two, we see the prosperity days of Ur. In the top row, third from left, the king of Ur is a peaceful man; he is celebrating his military triumph, and enjoying music, while drinking with his subjects. In the lower rows, we see his subjects bringing gifts and offerings.

Panel Two: Days of prosperity and peace in Ur.

*** *** ***



Victory stele of Sargon I, king of Akkad.
The stele is showing Eseru, prisoners marching (first register) and armed warriors, circa 2300 B.C.



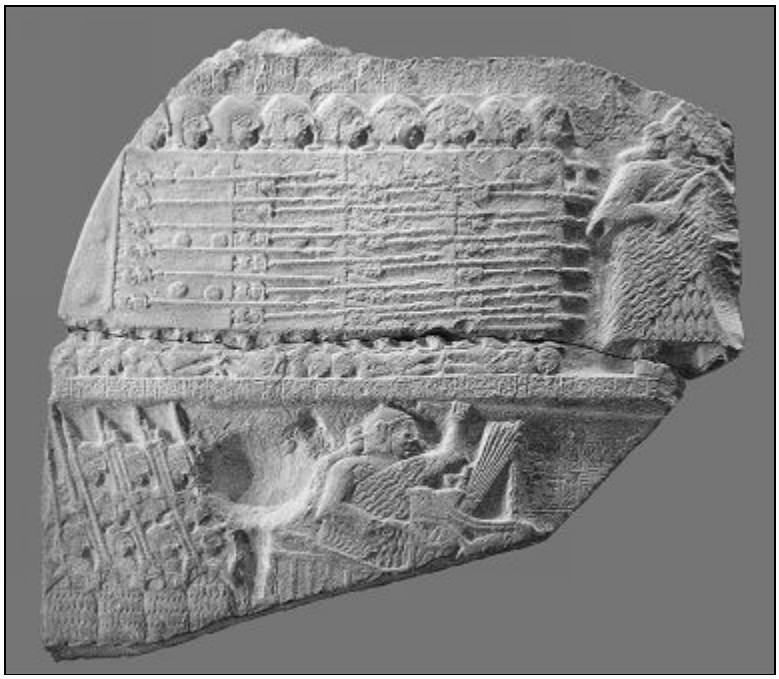
Fragment of a stela of Sargon of Akkad, depicting Eseru, (prisoners) being taken away in a neck-stock.

Royal inscription of Naram-sîn: Naram-sîn, builder of the temple of Inanna.

Clay, Akkad, Sumer, 2291-2254 B.C.,

A brick printing block, with a large loop handle. Only two brick printing blocks of Naram-Sîn known, were found in Iraq.
One with a cylindrical handle in Istanbul, Turkey, the other is on display at the British Museum.
Naram-Sîn was the first Babylonian king to use blocks for printing.

The Stele of Vultures.



The Sumerian “Stele of Vultures”, circa 2450 B.C.
Found in 1881 in Girsu Mesopotamia, (Modern Tello, Iraq), by Édouard de Sarzec.

The Stele of Vultures depicts the king of Lagash leading his troops to the battlefield. In the lower section of the stele, Eannatum is holding a sickle-sword.
The Stele of Vultures depicts the era’s military formation of the Sumerians. Here, the troops are divided into phalanx formation, and an eight-man block leads the phalanx.

*** *** ***

The Sumerian chariot and Anunnaki’s symbol.

The Sumerian chariot was one of the major military innovations in history. However, several Egyptians and Hittites plaques and slabs have revealed that the invention and use of the chariot in the battlefields should be credited to the Hyksos, who invaded and ruled Egypt for almost 145 years.

Other historical records of the era demonstrated that the early Hyksos (Offspring of the remnants of the Anunnaki in Anatolia) were the first to use a horse and a chariot in a battlefield.

Notice the Anunnaki-Babylonian symbol above the charioteer: The Anunnaki’s wing. Each time, this symbol appears on an inscription or a slab, it reveals the royal status of the personage depicted on the stele.

The slab of Naram-Sin.

The famous slab of Naram-Sin, depicting him leading his soldiers to the battlefield. From Susa, Iran. Circa the second half of the 3rd millennium B.C.

Bibliography

● Al-Gailani Werr, Lamia. Studies in the Chronology and Regional Style of Old Babylonian Cylinder Seals. Undena Publications. Malibu, 1988.

● Amiet, P. Les éléments sumériens et akkadiens du répertoire iconographique de Mésopotamie. Geneva, 1960.

●André B., Photographie du cylindre B. Naissance de l'écriture : cunéiformes et hiéroglyphes, Galeries nationales du Grand Palais, Paris, 1982.

●Averbeck Richard E., A Preliminary Study of Ritual and Structure in the Cylinders of Gudea.University Microfilms International, Ann Harbour, Michigan. 1987.

●Averbeck Richard E., Rituel Formula, Textual Frame and Thematic Echo in the Cylinders of Gudea, Maryland, 1997.

● Barth, F. Ethnic Groups and Boundaries: The Social Organization of Culture Difference. Little Brown, Boston, 1969.

● Black, Jeremy and Anthony Green. Gods, Demons and Symbols of Ancient Mesopotamia: An Illustrated Dictionary. British Museum Press, London, 1992.

● Briggs, Buchanan, Early Near Eastern Seals in the Yale Babylonian Collection. New Haven: Yale University Press, 1981.

● Catalogue of the Western Asiatic Seals in the British Museum: Cylinder Seals III. Isin-Larsa and Old Babylonian Periods. British Museum Publications, 1986.

● Catalogue of the Western Asiatic Seals in the British Museum: Cylinder Seals V. Neo-Asyrian and Neo-Babylonian Periods. London: British Museum Press, 2001.

●Collon, Dominique. Catalogue of the Western Asiatic Seals in the British Museum: Cylinder Seals II. Akkadian – Post Akkadian–Ur III – Periods. London: British Museum Publications, 1982.
●Cuneiform Digital Library Initiative. Planck Institute, UCLA, 2012.
● Davis, D. Investigating the Diffusion of Stylistic Innovations. Advances in Anthropological Method and Theory, 1983
●Edzard Dietz Otto, The Royal Inscriptions of Mesopotamia. Early Periods, Gudea and his Dynasty, Toronto, University of Toronto Press, 1997.
●Jacobsen Thorkild, The Cylinders of Gudea. Sumerian Poetry in Translation, New Haven 1987.
●Emberling, G. Ethnicity in Complex Societies: Archaeological Perspectives. Journal of Archaeological Research, 1997.
●First Impressions: Cylinder Seals in the Ancient Near East. London: British Museum Publications, 1987.
●Flemming, N.C. The attraction of non-rational archaeological hypotheses.” Archaeological Fantasies, 2006.
●Gorelick, L., and A. J. Gwinnett. The Ancient Near Eastern Cylinder Seal as Social Emblem and Status Symbol. Journal of Near Eastern Studies, 1990.
● Green, Anthony. Lexikon der Assyriologie und Vorderasiatischen Archäologie. Mischwesen, 1994.
●Hammade, Hamido. Cylinder Seals from the Collections of the Aleppo Museum, Syrian Arab Republic.
● Hereditary Emblems: Material Culture in the Context of Social Change. Journal of Anthropological Archaeology, 1985.
● Joost, Kist. Ancient Near Eastern Seals from the Kist collection: Three Millennia of Miniature Reliefs. Culture and History of the Ancient Near East. Leiden, 2003.
● Leinwand, N. Regional Characteristics in the Styles and Iconography of the Seal Impressions of Level II Kültepe.

Janes, 1992 .
● M. Gibson and R. Biggs. The Organization of Power: Aspects of Bureaucracy in the Ancient Near East. Studies in Ancient Oriental Civilizations 46. Chicago: The Oriental Institute of the University of Chicago.
● Marcus, M. Emblems of Identity and Prestige: The Seals and Sealings from Hasanlu, Iran Commentary and Catalog. Philadelphia: The University Museum University of Pennsylvania, 1996.
●Matthews, D. The Early Glyptic of Tell Brak, Cylinder Seals of Third Millennium Syria. Fribourg, 1997.
●Merrillees, Parvine H. Cylinder and Stamp Seals in Australian Collections. Deakin University. Victoria, 1990.
● Molina, Manuel Database of Neo-Sumerian Texts. Edited by Funded by Ministerio de Economía y Competitividad. http://bdts.filol.csic.es
●Møller, Eva. Ancient Near Eastern Seals in a Danish Collection. Carsten Niebuhr Institute Publications. Museum Tusculanum Press. Copenhagen, 1992.
● Pittman, H. The Glazed Steatite Glyptic Style: The Structure and Function of an Image system. Columbia University, New York, 1990.
●Porada, Edith. Corpus of Ancient Near Eastern Seals in North American Collections: The Collection of the Pierpont Morgan Library. Washington, D.C., ., 1948.
● Steinkeller, P. Early Semitic Literature and Third Millennium Seals with Mythological Motifs. Literature and literary language at Ebla, 1992.
● Teissier, Beatrice. The Ancient Near Eastern Cylinder Seals. Collections of the University of Fribourg. Orbis, 2004.
●Thureau-Dangin, François, Les Cylindres de Goudéa, Textes cunéiformes du Louvre, Paris, France.
●Thureau-Dangin, François, Les Inscriptions de Sumer et d'Akkad, Paris, 1905.
●Weeks, Kent. Archaeology and Egyptology. Egyptology Today, 2008.

●Why Cylinder Seals? Engraved Cylindrical Seal Stones of the Ancient Near East, Fourth to First Millennium B.C. The Art Bulletin, 1993.
●Wiessner, P. Is there a unity to style? The Uses of Style in Archaeology. Cambridge: Cambridge University Press, 1990.
●Williams, Ellen Reeder. The Archaeological Collection of the Johns Hopkins University. Johns Hopkins University Press, Baltimore, 1984.
● Winter, I. Legitimation of Authority through Image and Legend: Seals Belonging to Officials in the Administrative Bureaucracy. Chicago: The Oriental Institute of the University of Chicago, 1987.
●Wobst, H. M. Stylistic Behavior and Information Exchange. Anthropological Papers, Museum of Anthropology, University of Michigan Ann Arbor, Michigan, 1977.

*** *** ***

NOTES

NOTES

NOTES

Also by Maximillien de Lafayette

(Recent Editions)

Ancient languages and tribal dialects, dead languages, archaeology, comparative civilizations (Dictionaries, Lexicons and Encyclopedias): 1-Thesaurus and lexicon of similar words and synonyms in 21 dead and ancient languages and dialect (18 Volumes).
2-Explanation of Sumerian and Assyrian Tablets, Slabs and Seals and Translation of Cuneiform Inscriptions. (Illustrated History of the Civilizations, Religions, Folklore and Myths of the Middle East, Near East, and Asia Minor.) Two volumes.
3-Illustrated History of the Art Monuments, Archaeological Sites, Cities Gods and Goddesses of Phoenicia and Ugarit.
4-How To Speak French Like An Aristocrat And Latin Like The Pope. 5th Edition.
5-Comparative Encyclopedic Dictionary of Mesopotamian Vocabulary, Dead and Ancient Languages. Lexicon and Thesaurus of 15 Languages and Dialects of the Ancient World (18 Volumes).
6-Akkadian-English Dictionary (4 Volumes).
7-Sumerian-English Dictionary (4 Volumes).
8-Babylonian-English Dictionary (4 Volumes).
9-Assyrian-English Dictionary (4 Volumes).
10-De Lafayette Old Assyrian-Neo Assyrian-English Dictionary (4 Volumes).
11-Ancient and Modern Aramaic Assyrian Syriac-English Dictionary (5 Volumes).
12-Dictionary Of Contemporary and Ancient Babylonian and Assyrian (5 Volumes).

Religion, Bible, theology and philosophy:
1-The origin of the name of God and his true identity. Synopsis and Translation of Phoenician, Ugaritic, Canaanite, Sumerian, Akkadian, and Assyrian Tablets.
2-How the Babylonian Flood Became the Story of the Great Deluge in the Bible.
3-4th edition. Archaeological, historical, geographical linguistic and scientific proofs: we are worshiping a fake god invented by the Israelites.
4-3rd Edition. God, the bible and organized religions: The most evil, savage and deceptive inventions in history: what rabbis, priests and preachers did not want you to know or read in the bible!
5-Encyclopedia of Gods and Goddesses of Mesopotamia Phoenicia, Ugarit, Canaan, Carthage, and the Ancient Middle East.

American heritage (Music, history, African-American studies):
1-Lectures on the Black Slaves, African American Music versus the Early White Music and Gospel Songs.
2-Synopsis of African-American Music From 1860 to Jazz and black Vaudeville.
3-Buried History of American Music, Songs and Showbiz since 1606: The Forgotten Originals, Pioneers, and Mega Stars. (America's Musical Heritage and Treasure) **Modern history and war:**

1-Leni Riefenstahl's Last Words about Hitler, Goebbels, Nazis and the Jews.
2-The Complete Story of the Planned Escape of Hitler. The Nazi-Spain-Argentina Cover-up (2 Volumes).
3-Chronology of World War Two, Hitler in Berlin and Argentina and the Nazis 1945-2013.
Metaphysics, mediums and psychics, psychic activities, afterlife, mind power and supernatural:
1-Spirit Paintings and Art from the Afterlife: The Greatest Spirit Artists and Medium Painters of all Time.
2-Your Pets In The Afterlife: When Your Dead Pets Return To See You For The Last Time
3-Mega book: Two Volumes In One. The banned book of sorcery, spells, magic and witchcraft. Sihr Djinn Afarit and how to summon them: Encyclopedia of Magic.
4-How to Use Your Mind Power to do the Impossible: Esoteric techniques to activate the mental power of your mind.
5-21st Edition. Book of Ramadosh. 13 Anunnaki Ulema Techniques to Live Longer, Happier, Healthier, Wealthier.
6-How to protect yourself against people's negative energy and bad vibes which affect your health, business, success, luck and life.
7-You are doomed if you live in these areas! The worst spots on Earth and places in America infested with negative energy and bad luck.
8-How To Predict And Foresee The Future: Psychics and Lightworkers Who Can Predict Your Future.
9-Calendar of Hours & Days Which Bring You Bad & Good Luck.
10-Witchcraft: The Most Powerful Spells and Witchcraft Commands.
11-How The Best Psychics, Mediums And Lightworkers In The World Connect With God, Angels And The Afterlife. Their Techniques versus Mind, and Logic.
12-When Heaven Calls You: Connection with the Afterlife, Spirits, 4th Dimension, 5th Dimension, Higher-Self, Astral Body, Parallel Dimensions and the Future.
13-The supersymetric mind: Activation of the Conduit and the Supersymetric Mind: Beyond the Third Eye and Toward the Oneness.
14-The Secret and Technique of the Healing Touch. 6th Edition
15-2015 United States best psychics, mediums and lightworkers: Lightworkers you can fully trust.
16-How To Become An Enlightened Psychic, Medium And Metaphysical Master.
17-How The Best Psychics, Mediums And Lightworkers In The World Connect With God, Angels And The Afterlife.
18-Lightworkers World Elite: 300 Psychics, Mediums and Lightworkers You Can Fully Trust.

19-2015 Europe’s best psychics and mediums (Meilleurs Médiums et Voyants en France et Europe).
20-Entering the 4th Dimension and Returning to Earth from the World Beyond
21-Introduction to summoning spirits. How and when to set up your séance.
22-How to Become an Enlightened Psychic Detective and Remote Viewer: Psychometry Lessons, Training & Techniques to locate Missing People and Identifying Places & Objects.
23-Mega Encyclopedia of clairvoyance, metaphysics, spiritism, mediumship, occultism, psychic phenomena and parapsychology 24-Encyclopedic dictionary of djinn, afarit, sihr and spiritism languages.
25-Encyclopedic Dictionary of Spirits' Languages, Lightworkers' Terminology and Secrets you Never Knew.
26-How two invisible lines around you affect your life, health, success, luck and future.
27-Yes! You can stay young and healthy forever at no cost and without a diet.
28-Your astral body and your parallel double.
29-Step-by-Step Technique to Discover and Direct the Energy Power of your Mind and Hands.
30-The Anunnaki Matrix And The creation Of Man From Cosmic Clay. God did not create us.

Mysticism, mind power, psychology & parapsychology:

1-How to Read Peoples' Vibes and Know Who They Really Are Just by Looking at Them (See their Aura, Sense their Vibes, Feel their Energy).

2-How to Use Your Mind Power to do the Impossible: Esoteric techniques to activate the mental power of your mind.

People and society:

1-The Greatest, the Most Important and the Most Powerful Women of the Middle East and the Arab World (4 Volumes).

2-The 1000 Most Important Women of the Middle East and the Arab World. Who's Who of La Crème de La Crème.

3- America in the Roaring Twenties: Life. Women. Fashion. Glamour. Art. Society. Radio. Sport. Science. Literature. Cities. Streets. Buildings. Politics. People.

Entertainment, Cinema, Movies, Performing Arts:

1-The Best of Film Noir, Femmes Fatales and Crime Movie Vintage Posters from Day One. 4th Edition in color: (Hollywood Studios Posters of the Silver Screen, Classic Period and The Gangsters Days.) 2-World Cinema: The Greatest Actresses of All Time. Goddesses, Divas, Femmes Fatales, Legends, Mega Stars.

3-Hollywood Femmes Fatales (4 volumes).

4-History and Anthology of French Song and Cabaret from 1780 to the Present Day: Origin, History, Music, Acts, Songwriters, Composers, Entertainers.

5-Hollywood Most Beautiful, Exclusive and Rarest Photos Album of the Silver Screen. Films, Superstars, Divas, Femmes Fatales, and Legends of the Silver Screen.

Art History and Civilization:

1-Art of Mesopotamia: Statues, Figurines, Carving, Drawings and Artifacts.

2-Civilization and arts of Armenia from pre-history to the present day: Its Culture, Society, Stars, Artists and Celebrities.

3-Armenia's frescoes from Urartu and Cilicia to the 21st century: 7000 Years of Art Treasure.

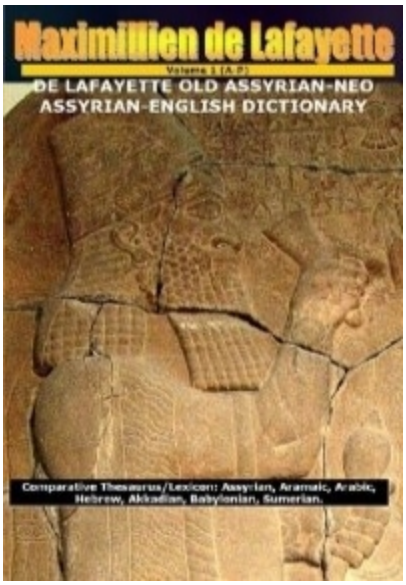
4-Armenian painters and art from the medieval age and diaspora to the present.

5-Description, Translation, and Explanation of Babylonian, Sumerian, Akkadian, Assyrian, Ugaritic and Phoenician Cylinder Seals, Slabs, Inscriptions.

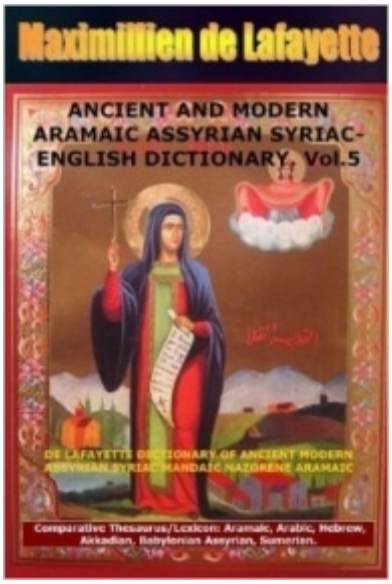
6-Phoenicia, Arwad, Ugarit, Amrit, Carthage, Anunnaki: Cities, Archeology, Artifacts, Religion, Inscriptions, Slabs, Sites. (Illustrated History of the Ancient World and Sacred Places.

*** *** ***

Also by Maximillien de Lafayette

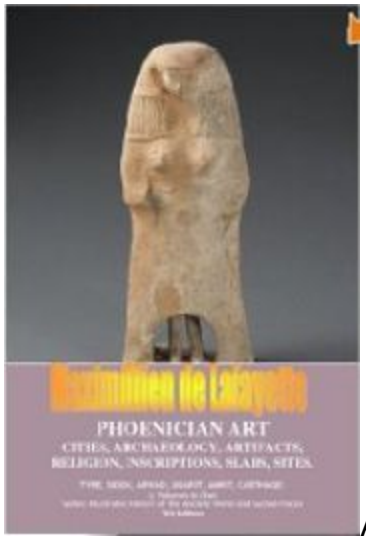

Maximillien de Lafayette
Volume 1 (A-P)
DE LAFAYETTE OLD ASSYRIAN-NEO ASSYRIAN-ENGLISH DICTIONARY
Comparative Thesaurus/Lexicon: Assyrian, Aramaic, Arabic, Hebrew, Akkadian, Babylonian, Sumerian.

De Lafayette Old Assyrian-Neo Assyrian-English Dictionary
Below: Ancient And Modern Aramaic Assyrian Syriac-English Dictionary (5 Volumes)


Maximillien de Lafayette
ANCIENT AND MODERN ARAMAIC ASSYRIAN SYRIAC-ENGLISH DICTIONARY, Vol.5
Comparative Thesaurus/Lexicon: Aramaic, Arabic, Hebrew, Akkadian, Babylonian Assyrian, Sumerian.

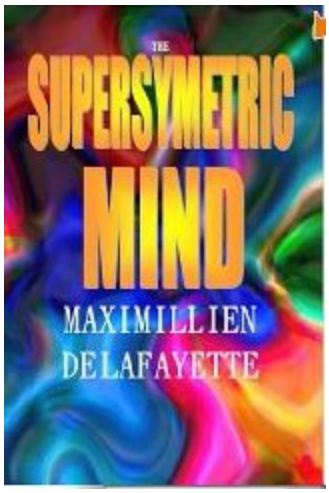
Maximillien de Lafayette
ARE WE WORSHIPING A FAKE GOD?
97% of the Bible is pure fabrication, and almost 95% of the Biblical stories is copied from Phoenician, Ugaritic, Syrian-Canaanite, Mesopotamian and Egyptian myths, poems, texts and stories, written centuries before the Bible was crafted.

Are We Worshiping A Fake God? How Babylonian and Phoenician Gods Became Yahweh and the God of Christians.

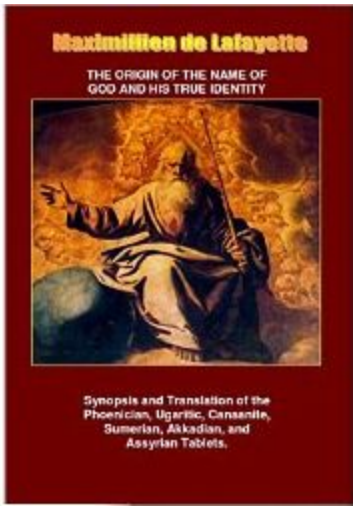


An Explosive yet authoritative book which will change your perception of God, Judaism, Christianity and Islam.

PHOENICIAN ART: Cities, Archaeology, Artifacts, Religion, Inscriptions, Slabs, Sites.



THE SUPERSYMETRIC MIND: Activation of the Conduit and the Supersymetric Mind.



THE ORIGIN OF THE NAME OF GOD AND HIS TRUE IDENTITY. Synopsis and Translation of the Phoenician, Ugaritic, Canaanite, Sumerian, Akkadian, and Assyrian Tablets.

The name of God “Yahweh”, his attributes and extraordinary (Supernatural) powers and deeds were borrowed from pagans’ gods; gods the Israelites worshiped before they “created” their own god “Yahweh”, who centuries later, became the God of the Christians and the Muslims.

So is it fair and logical to assume that we are worshiping a “Pagans’ God” or more precisely an amalgam of mythical gods? You bet!

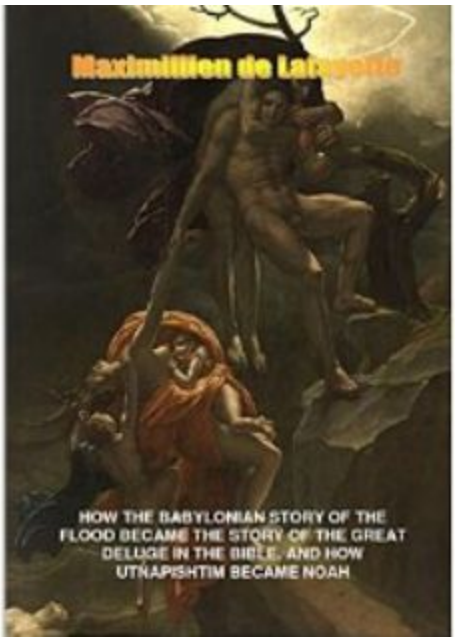
And this is exactly, the delicate, fragile and controversial topic we will be exploring, discussing and explaining in this treatise.

If you are fanatically religious and you believe every word in the Bible, and all the stories rabbis, sheiks, Imams, bishops and priests tell you, then, do not read this treatise, because it could disturb you, and lead you to believe that it was written to discredit your faith and your beliefs in the Jewish Bible, the Torah,

Talmud, the Christian Bible (New Testament), Jesus, the Christian Church, the Koran, and the Prophets. And this is not the case at all.
The conclusions are based upon linguistic, historical, geographical, and archaeological facts and irrefutable findings, scrolls and inscriptions written centuries before any organized religion was established on Earth, and the word "GOD" was ever pronounced by or known to mankind. Vital and most important questions we must address and answer:
a-God's true origin.
b-Where did he come from?
c-What is his real name?
d-How and why did Abraham, Moses, early believers, tribes, scribes, prophets, and others unintentionally or willingly change and/or misinterpret God's name or names?
e-How many names God had at the time, Abraham, Moses, and other prophets met him?
f-In what original language, his name was written?
What and how it was written?
And how it was translated in Greek, Latin, French, English, Spanish, etc.?
g-How did God himself pronounce his name?
h-Who heard God first?
i-When and where did the term or word "God" appear the first time in the history of humanity?
And what did it mean at that time; the very first time it was pronounced, used, and later put in writing?
Did the meaning change? No? Yes? Why?
j-Any relation to the Anunnaki, the Ancient Gods, the Sumerians, the Phoenicians, the extraterrestrials?

From the content:
• The real name of God.
• Allah's terminology.
• Yahweh was a common Phoenician name.
• The Phoenician source.
• The Phoenician words "Yehaw", "Yehi", "Yaw", and "Yeuo" are the origin of the Hebrew words "Yah", "Yahu", and "Yahweh".
• Israelites bore the name of the Phoenician god Baal.
• Appearances of the word Yahweh outside and before the Bible was written (To name a few).
• The origins of Yahwehism.
• Phoenicia was the original source for the Hebrew Yahweh's imagery in the Bible and the "Cherubim Throne".
• Yahweh-Elohim and the Phoenician-Ugaritic Bull-Gods and the golden calves.
• Yahweh, and Ea/Enki create a spring in the Garden of Eden.
• Yahweh fighting the Dragon.
• "The Most High" epithet.
• On Monotheism.

• Epilogue: Quotes from leading scholars, authors, Sumeriologists and Assyriologists.


Maximilien de Lafayette
HOW THE BABYLONIAN STORY OF THE FLOOD BECAME THE STORY OF THE GREAT DELUGE IN THE BIBLE, AND HOW UTNAPISHTIM BECAME NOAH

How the Babylonian Story of the Flood Became the Story of the Great Deluge in the Bible. And How Utnapishtim Became Noah

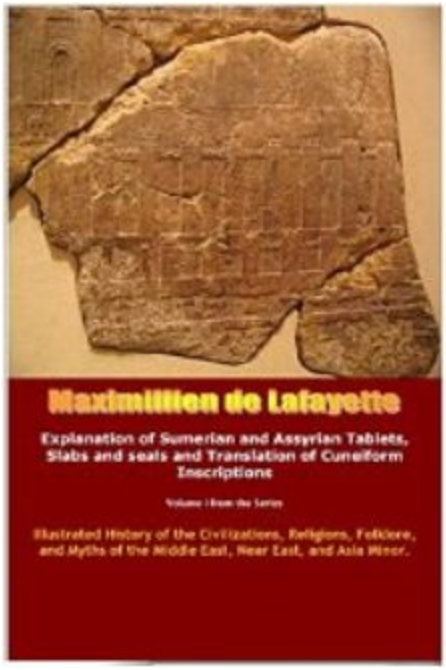
*** *** ***

THESAURUS AND LEXICON OF SIMILAR WORDS AND SYNONYMS IN 21 DEAD AND ANCIENT LANGUAGES AND DIALECTS

THE WORLD'S FIRST DICTIONARY, THESAURUS AND LEXICON OF ITS KIND! A gem. A literary treasure!

From a set of 20 volumes: Akkadian, Arabic, Aramaic, Assyrian, Azerbaijani/Azeri, Babylonian, Canaanite, Chaldean, Essenic, Farsi (Persian), Hebrew, Mandaic, Nazorean, Phoenician, Sumerian, Swadaya, Syriac, Turkish, Turoyo, Ugaritic, Urdu.

*** *** ***


Maximillien de Lafayette
Explanation of Sumerian and Assyrian Tablets, Slabs and seals and Translation of Cuneiform Inscriptions
Illustrated History of the Civilizations, Religions, Folklore, and Myths of the Middle East, Near East, and Asia Minor.

Explanation of Sumerian and Assyrian Tablets, Slabs and seals and Translation of Cuneiform Inscriptions (Illustrated History of the Civilizations, Middle East, Near East, and Asia Minor.) A monumental work.

The world's first book of its kind! Conceived and written for the use of universities' professors, teachers of art history and history of ancient civilzations, as well as for students and researchers in the field. In this most unique book, the author explains the meaning, the message and structure of hundreds upon hundreds of Mesopotamian tablets, slabs, seals, obelisks, and cuneiform inscriptions.

It was said, "A picture is worth a thousand words." True, very true! But what if a picture is hard to understand or does not explain what we are looking at?

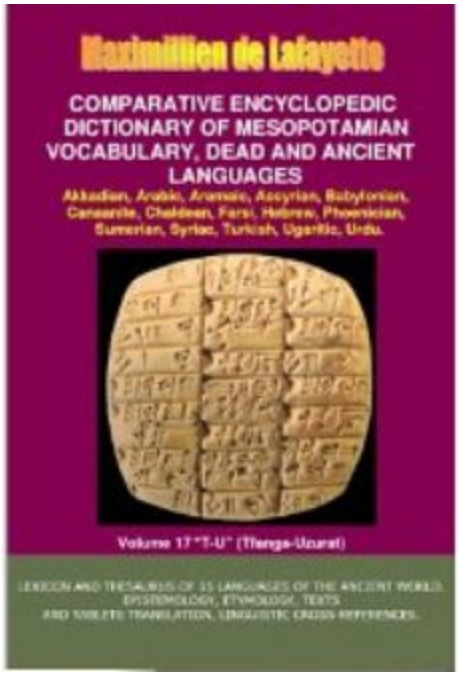
This happens quite often in the vast literature and history of ancient civilizations. Especially, when the inscriptions on or under the pictures or illustrations are written in a language we do not understand, such as Cuneiform, Ugaritic, Akkadian, Sumerian, Phoenician, and similar writing systems of the ancient Middle and Near East.

In addition, there are thousands of slabs, cylinder seals, tablets, and obelisks of ancient and/or vanished civilizations, which are hard to decipher.

And in many instances, no pertaining inscriptions or texts were ever provided to explain what the statues, figurines, slabs and tablets represent.

To fully understand the scriptures, texts, epics and literature of Mesopotamia, Sumer, Assyria, Chaldea, Phoenicia, Ugarit, and the Anunnaki, one must become familiar with the meaning (Hidden or revealed) of the inscriptions, the symbolism camouflaged in intricate details, and the religious-artistic-philosophical nuances of the art of the era.

This requires authentic description, translation and explanation of:
• Ancient symbols
• Archeological finds
• Maps
• Seals and Slabs
• Cuneiform inscriptions and writings
• Statues and figurines
• Carving/Illustrations/Drawings
• Familiarity with historical sites, ruins, and cities
• Linguistic analogies
• And a perfect knowledge of the ancient languages and dialects of the ancient civilizations of the Near East, and the Middle East.
This book was written in order to deal with and to explain all these concerns, and above all to provide the readers with sufficient guidance, translation and explanation of major archeological finds, ranging from a figurine to a massive monument. The book was written by an expert linguist, who authored several dictionaries of ancient and dead languages.

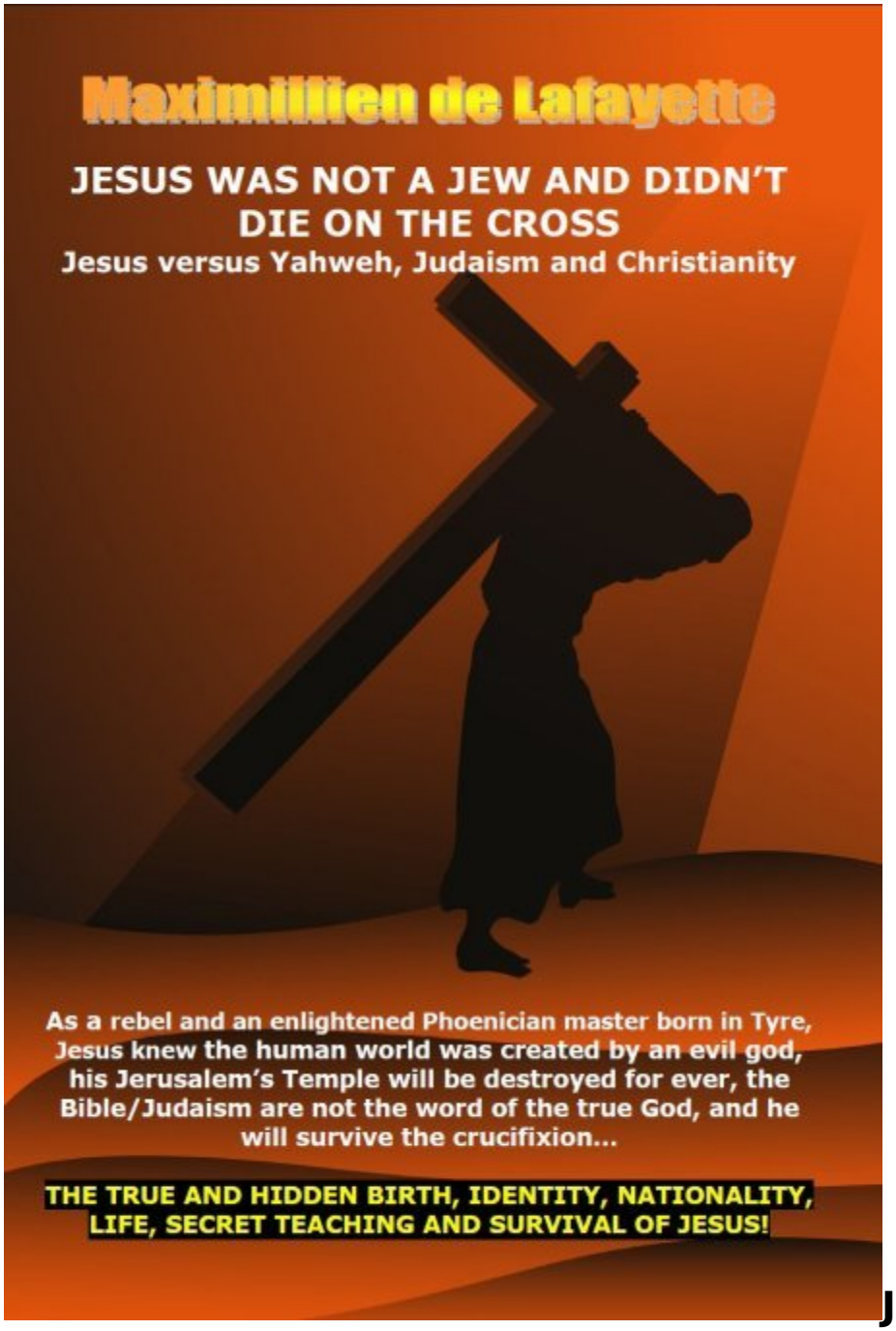

Maximillien de Lafayette
COMPARATIVE ENCYCLOPEDIC DICTIONARY OF MESOPOTAMIAN VOCABULARY, DEAD AND ANCIENT LANGUAGES
Akkadian, Arabic, Aramaic, Assyrian, Babylonian, Canaanite, Chaldean, Farsi, Hebrew, Phoenician, Sumerian, Syriac, Turkish, Ugaritic, Urdu.
Volume 17 "T-U" (Tlenga-Uzurat)

Comparative Encyclopedic Dictionary of Mesopotamian Vocabulary, Dead and Ancient Languages. Lexicon and Thesaurus of 15 Languages and Dialects of the Ancient World

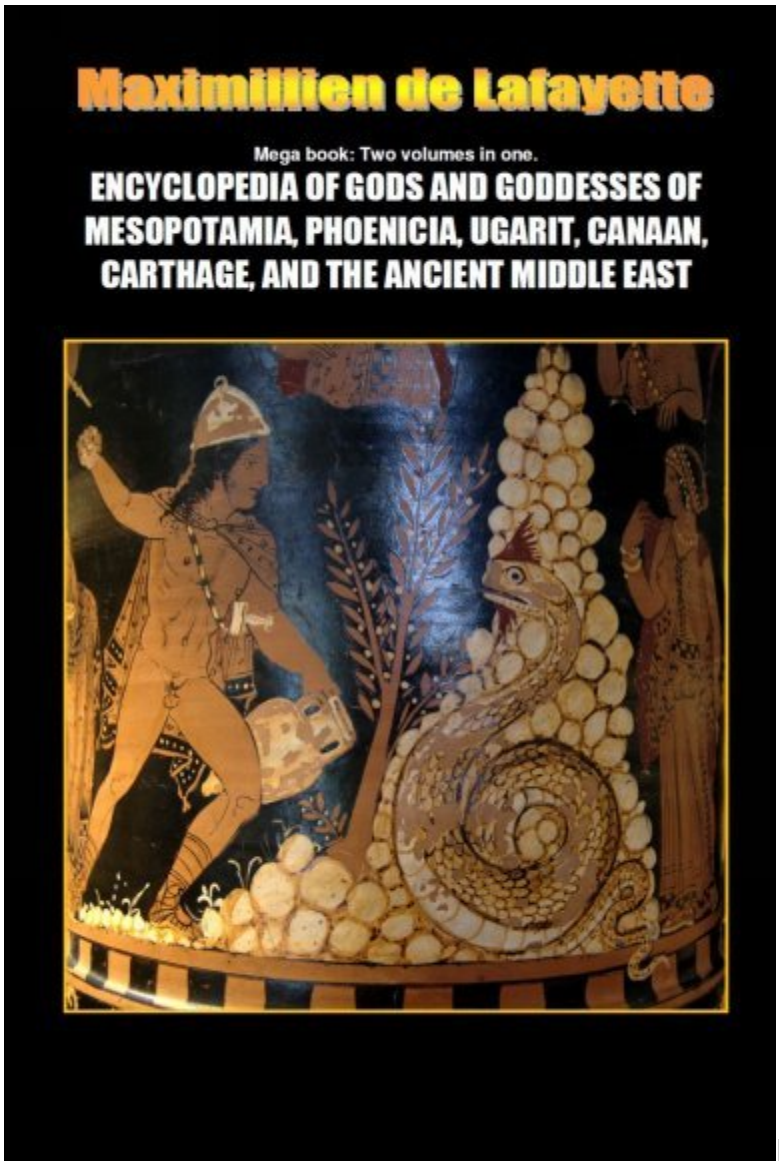
• Akkadian
• Arabic
• Aramaic
• Assyrian
• Babylonian

• Canaanite
• Chaldean
• Farsi (Persian)
• Hebrew
• Phoenician
• Sumerian
• Syriac
• Turkish
• Ugaritic
• Urdu

It includes:
* A strong emphasis on the translation and explanation of Sumerian, Akkadian and Assyrian cuneiform tablets, texts and slabs and their different versions throughout the ages, different dynasties and development of old and new social, political and religious beliefs
* Comparative dictionary and study of the origin of words, their linguistic and historic variations and variants, and use in multiple ancient languages, dead languages, and quasi extinct languages
* Extensive articles and essays on the origin of "key-words" and religious expressions in the Bible (Old and New Testament) and direct link to much older religions and languages
* Role and influence of the religious and political literature of the Anunnaki; their pantheon, false claims of so-called authors-experts on the Anunnaki, and their bogus translations
* Epistemology
* Etymology
* Terminology
* Vocabulary
* Lexicon of the ancient Middle Eastern, Near Eastern, and Asia Minor languages & dialects
* Linguistic cross-references
* Thesaurus of words, expressions, sentences of the ancient, extinct & contemporary languages
* Translation of Mesopotamian texts to English (From Ur of the Chaldees, Sumer, Uruk, Eridu,
• Babylon, Akkad, Chaldea, Assyria, etc.
• Explanation of Mesopotamian texts, slabs & cuneiform tablets
• Definition, translation and explanation of Canaanite, Ugaritic, Phoenician, Syriac, Islamic, Hebraic & Early Christianity/Aramaic texts, sentences, expressions and words, & their direct link (Linguistic Origin) to the languages of Mesopotamia *** *** ***


Maximillien de Lafayette
JESUS WAS NOT A JEW AND DIDN'T DIE ON THE CROSS
Jesus versus Yahweh, Judaism and Christianity
As a rebel and an enlightened Phoenician master born in Tyre, Jesus knew the human world was created by an evil god, his Jerusalem's Temple will be destroyed for ever, the Bible/Judaism are not the word of the true God, and he will survive the crucifixion...
THE TRUE AND HIDDEN BIRTH, IDENTITY, NATIONALITY, LIFE, SECRET TEACHING AND SURVIVAL OF JESUS!

Jesus Was Not A Jew And Didn't Die On The Cross


Maximillien de Lafayette
Mega book: Two volumes in one.
ENCYCLOPEDIA OF GODS AND GODDESSES OF MESOPOTAMIA, PHOENICIA, UGARIT, CANAAN, CARTHAGE, AND THE ANCIENT MIDDLE EAST

Mega Book Encyclopedia of Gods and Goddesses of Mesopotamia Phoenicia, Ugarit, Canaan, Carthage, and the Ancient Middle East

Published by
TIMES SQUARE PRESS
www.timessquarepress.com
New York, Berlin

Printed in the
United States of America
January 2017